



Tijekom 2006/2007. Centar za dramsku umjetnost organizirao je seriju događanja u sklopu projekta TRANZISTOR, istraživanja kreativne uporabe zvuka van polja glazbe. Broj FRAKCIJE koji držite u rukama nastavak je ispitivanja fluidnog medija zvuka, potraga za zvukovnim poveznicama fizičkog i podatkovnog prostora, skitnja kroz spektrum elektroakustike i *sound arta*, režime slušanja, ulogu dokumentarne radio drame u današnjoj kulturi medijacije, kompleksnog i uzbudljivog zvukovnog krajobraza snimanja i odašiljanja, emitiranja i komunikacije, rezonance i reverberacija, tonova i podataka, tišine i šuma, telegrafa i radija.

During 2006/2007 the Center for Drama Art curated a series of events under the title TRANZISTOR, exploring the creative use of sound outside of the field of music. The issue of FRAKCIJA before you is a continuation of this investigation into the fluid medium of sound, a searching for acoustic connections between physical and dataspace, an amble through the spectrum of electroacoustic and experimental sound art, modes of listening, the role of radio documentary feature in today's culture of mediation, the complex and exciting audioscape of recording and transmission, broadcasting and communication, resonance and reverberation, audio and data, silence and noise, the telegraph and the radio.

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foto: Ivan Slipčević

# Efekt snimanja

Frances Dyson

S engleskoga prevela Marina Miladinov

... iako je duboko povezan s tehnologijama poput snimanja, prijenosa i simulacije, audio je i dalje snažno i zamjetno vezan uz ne-tehnološko ili čak 'pred-tehnološko': tijelo, prostor i okoliš. Ovaj članak smješta gomilanje snimki, prijenosa, zvučnih mapa i smplova tijekom 20. stoljeća u kontekst 'efekta snimanja', postavljajući pitanje o vezi tog efekta s poimanjem stvarnog i osobito ljudskog zvuka.

## Scenarij

Sjedim u sobi, na zapadu centra Sydneya. Moja kuća nalazi se direktno ispod zračnog koridora. Avioni protutnje iznad moje glave svakih 90 sekundi, od čega se zatresu prozori, prekine svaki razgovor i zamre svaki drugi zvuk. Budući da je razina buke ispod zakonskog praga od 25 db, moja kuća ne može dobiti državnu potporu za zvučnu izolaciju. Stoga sam, da bih ostala normalna, poslagala madrace duž zidova svoje 'tihe' sobe – sobe gdje radim i gdje još uvijek mogu čuti sve moguće zvukove oko kojih se vrti moja aktivnost: telefon, telefonsku sekretaricu, faks, radio i televizor, kompjuter, pejdžer i zvono na vratima.

Nedavno sam bila upletena u sudski spor na radnom mjestu i stoga uključujem telefonsku sekretaricu kad god vodim razgovor koji je povezan s poslom. Jedan kolega me upozorio na činjenicu da se takvi razgovori više ne priznaju kao dokazni materijal jer ih je lako manipulirati upotrebom digitalne audio tehnologije kakva je dostupna gotovo svakome tko posjeduje kompjuter. To mi je jasno, ali svejedno volim snimati – drago mi je znati da razgovori nisu sasvim prolazni i zavoljela sam taj nadomjesni dnevnik u koji se pretvorila moja telefonska sekretarica.

Većina zvučne umjetnosti koju slušam ovih dana dolazi s interneta. S pomoću svog novog kompjutera mogu skinuti do 15 sekundi zvuka u 8-bitnoj kvaliteti, a zahvaljujući madracima počinjem razaznavati stvarne zvukove: prošle noći uspjela sam jasno čuti zvuk automobilskih kočnica kao dio interaktivnog mrežnog komada koji dokumentira prizore i zvukove grada. Moja prijateljica nije čula baš ništa – osim šumova. Smatrala je da su ti zvukovi sasvim nalik na skvičanje koje dolazi iz unutrašnjosti onih slatkih plišanih igraćaka koje ljudi vole stavljati na stražnji prozor svojih automobila. Morala sam joj objasniti da je to stečena sposobnost.

Ovaj scenarij mogao bi veoma lako biti stvaran: zamislite osobu koja živi u izoliranoj ćeliji, okružena pištećim strojevima, snima svaki telefonski razgovor i sluša virtualno krčanje kao 'zvučnu umjetnost'. Ta bi se osoba mogla opisati kao žrtva efekta snimanja: akumulacije efekta snimanja i transmisije zvuka, koja je započela s izumom fonografa i telefona. Povijest te akumulacije mogla bi se sažeto prikazati kao proces u kojemu je sve veća tehnička istančanost snimanja i reprodukcije zvuka također povećala posredovanje i transformaciju snimljenih zvukova, tako da audiofonski zvuk gotovo uopće više ne sliči zvuku u prirodnom okolišu. Izrečeno jednostavnom formulom: što je čišći zvuk, to je manje vjerojatno da je stvaran – i što se više čuje kao da je 'tu', to manje je ustvari ikada bio. Iako se ne čini da bi to mogao biti problem za audiofile obuzete zvučnim efektima, ima nečeg uznemirujućeg u takvom odnosu kada ste izvor zvuka vi sami.

Kao u Viriliovom muzeju katastrofe, mogli bismo reći da postoji proces koji teče paralelno tehnologizaciji zvuka, a to je tehnologiziranje – praćenje i kodiranje – slušača. Audio zapisi, tjelesni zapisi – ta ideja daje snimanju određenu materijalnost koja nam kasnih 90-ih služi kao ironični podsjetnik na kraj 19. stoljeća, kada je publika pokazivala zastrašujuću intuiciju ogledavajući se za trbuhozborcem ili duhom kad god bi se začuo fonograf.<sup>1</sup> Čak i onda kada nije bilo dvojbe da je glas iz fonografa ustvari snimka, a ne neki lukavi trik, snimljeni zvuk bio je shvaćen kao stvaran zvuk koji je na neki način zarobljen u voštanom cilindru i 'oslobođen' uz pomoć igle. Današnja kultura je, dakako, manje naivna – ali je jednako zbunjena i ne želi odustati od toga da je zvuk 'tu', ustrajno vjerujući u autentičnost snimke daleko nakon nestanka njezine vizualne pratnje, poričući posrednički efekt audia i insistirajući, baš kao i prošle generacije, na nedodirljivosti veze između auditorâ i njihova audia. Kako se približavamo novom tisućljeću, to insistiranje odjekuje kroz nove, takozvane 'imerzivne' medije, u kojima i sama slika nastoji 'postati auralnom'. Istodobno se rastaču tjelesnost i samo poimanje ljudskoga, dok se zapadna kultura rasplinjava u duhove i trbuhozorce za koje se nekoć vjerovalo da se skrivaju unutar Victrole kad god se oglasi.

Dopustite mi da se ukratko osvrnem na taj nastrani odnos snimke, stvarnosti i slušajućeg subjekta. U povijesnom smislu, činjenica da auralna snimka reproducira trodimenzionalnost zvuka i zadržava njegovu privremenost i prolaznost bila je dovoljan razlog za pretpostavku da je reproducirani zvuk, za razliku od fotografske slike, ontološki istovjetan s izvornim zvukom. Ali kao i fotografija, čin snimanja odmah uvodi perspektivu, i kad je zvuk jednom snimljen, on postaje dislociran i fragmentiran, može se čuti u bilo koje vrijeme, na bilo kojem mjestu, od strane bilo kojeg slušača. Zvuk prestaje biti privremeni fenomen, vezan uz 'ovdje i sada' proživljenog iskustva, te postaje pseudo-objektom. Kao i vizualni objekt, može ga se sakupiti i pohraniti, prenijeti i emitirati preko golemih udaljenosti, kao i ponoviti bezbroj puta. Kao i slika, on može djelovati kao ikona, logo, zvučni efekt koji neka kultura

1 Prema riječima Huberta Greusela: "Kasnih 50-ih godina okrug Erie počeo je razmišljati sasvim ozbiljno o drugome svijetu; val spiritualizma preplavio je Sjedinjene Države; farmeri u Erieju počeli su eksperimentirati s prizivanjem duhova i spiritualističkim seansama... Te su se seanse održavale na farmama, čas ovdje, čas ondje, gdje god bi se moglo sakupiti nekoliko vjernika; i ubrzo je mladi Alva sjedio u krugovima u očevoj kući." Hubert Greusel, *Hours with Famous Americans: Thomas A. Edison*, objavljeno u vlastitoj ediciji Johna Huberta Greusela (mjesto nepoznato), 1913., str. 19-20.



može iščitati baš kao što ga čuje i slušač. Ali iako je to prihvaćeno u vizualnoj kulturi (govorimo o slikama, a ne o 'prizorima'), u auralnom kontekstu još uvijek govorimo o audio kao o 'zvuku'.

S pojavom digitalne audio tehnologije ispisana površina analogne snimke zamijenjena je kodiranim signalom, čime je indeksne asocijacije audiofonije nadmašila proizvoljnost soničkih simbola. Budući da je odvojen od svake fenomenalne veze s oblicima i tijekom zvukova koji se događaju u okolišu, zvuk je ispravnije definirati kao signal, koji nije ni zvučan ni bezzvučan, nego samo 'on' ili 'off'. Materijalne posljedice te transformacije mogu se čuti u ekstremnom obliku na internetu ili u interaktivnoj multimediji, gdje je dobar dio audio smplova prestao djelovati na isti onaj način na koji je, na primjer, zaslonski zvuk djelovao u prošlosti. Iako smplovi (jedva) mogu udahnuti 'život' u sliku, bilo bi doista nategnuto reći da oni još uvijek uspijevaju re-prezentirati tijelo i mjesto, ili se čak ikonički referirati na način na koji to čine zvučni efekti. Naprotiv, zvuk na mreži funkcionira gotovo potpuno simbolički: smplovi predmeta ili događaja ustvari uopće ne zvuče kao ono na što bi se trebali odnositi – do asocijacije dolazi prije zahvaljujući pratećoj slici i/ili tekstu koji imenuje i određuje zvuk, a ne bilo čemu soničkom. Čini se da se kod tih štrcaja krčanja koji sačinjavaju audio smplove ustvari uopće ne radi o zvuku, ali se zato radi o **audio**, o **prezentaciji** audia kao nekoj vrsti uvoda: dopustite mi da vas uvedem u zvuk – zvuk je tu, zvuk je stigao, slušajte kako vam kaže 'zdravo'.

Je li to poziv na bolje audio mogućnosti na mreži? Ustvari i nije, budući da je tu zvuk predstavljen barem kao nešto što je uže povezano s tehnologijom nego s predmetom, mjestom ili tijelom. Budući da je usko povezan sa svojim tehnološkim medijem, auralni znak više ne omogućava bijeg, neko polje alteriteta ili posljednje utočište koje bi moglo olakšati napor marširanja, uvijek naprijed, sve do krajnje granice. S mrežnim zvukom ili stiliziranim zvučnim efektom gotovo je potpuno isparilo ono 'tu' zvuka, njegovo 'sada i ovdje', njegova drugost u odnosu na proždrljivo vizualni poriv današnje eksternalizirane kulture. Dakako, s razvojem tehnologije to će se promijeniti – ali u međuvremenu se proizvode slušači koji ne samo da čuju zvuk kao niz simbola, nego također prepoznaju štrcaje krčanja kao zvuk bez ikakve očite tjeskobe.

Neki barem. Za one kojima je potrebno više od paravana, tu je 3D imerzivan i interaktivan zvuk, ili virtualni audio. Virtualni audio nudi 360 auralni prostor unutar kojega je moguće jasno čuti lokaciju, smjer i kretanje zvuka. S interaktivnošću se izvor zvuka pomiče kako slušač okreće glavu ili se kreće u okolišu. Sve to, dakako, zahtijeva golemu kompjutersku snagu. Izvor virtualnog zvuka valja opisati s obzirom na udaljenost, uzdizanje, azimut i okolišni kontekst. Zatim valja izračunati tu 'perspektivu' za svaki pojedini zvuk u zvučnom okolišu i zapisati svaki zvuk dok se kreće ili "transmutira" preko udaljenosti i kroz prostor. Odjek valja uračunati zbog njegove ključne uloge kao ključa za lokalizaciju zvuka, a to znači uračunavanje 'odbijanja' od zidova i drugog za svaki pojedini zvuk.<sup>2</sup> Ti čimbenici izrazito su važni u simulaciji imerzivnog prostora, budući da uši precizno bilježe ono 'tu' nekog okoliša. Nadalje, valja proračunati opremu za slušanje – individualni oblik ušiju, glave i torza. Kao nadgradnja stereofonije, uho se u virtualnom audio predstavlja u čitavoj svojoj mesnatoj jedinstvenosti, kao organ sa specifičnim formama koje reflektiraju zvuk, pričvršćen uz glavu i torzo, što također utječe na način na koji zvuk u nj ulazi.<sup>3</sup> Virtualni audio predstavlja glavnu promjenu u shvaćanju sluha. Filozofski gledano, on ponovno smješta uši uz tijelo umjesto uz glavu, raspršujući audiciju kroz predjele tijela koji su, poput trbuha, do sada smatrani irelevantnima za osjetilnu percepciju i oblikovanje spoznaje. Tehnološki gledano, on naznačuje neadekvatnost audio medija koji smatraju da stereofonska perspektiva može dati 'savršen' zvuk. Kulturološki gledano, on uvodi određeni stupanj tehnološke intervencije u prostor slušanja, koji je od vremena fonografije smatran privatnim, intimnim i individualnim. Ta intervencija poprima oblik mjernog standarda koji idealizira određene oblike uha i stoga znanstvenici predviđaju da će u budućnosti "na stražnjoj strani CD omota stajati preporuka poput: 'Ovaj CD snimljen je ušima Michaela Jacksona'."<sup>4</sup>

Sada se moramo zapitati – što je to što čujemo kada slušamo tuđim ušima? I koja vrsta tijela ili prostora se tu reaktivira? Kultura 20. stoljeća razvila je visok stupanj medijske pismenosti: audiofili su naučili 'čitati' telefonski, radiofonski, fonografski i kinematski zvuk te izvući važne djeliće informacija iz gomile krčanja. Generacije odgojene na filmu i televiziji navikle su i očekuju apstrakciju i redukciju koju je doživio zvuk s ekrana, drugim riječima, da već čuju zvuk kao znakove, kao **efekte**. I to u medijskom pejzažu gdje su stilizirani zvukovi, prilagođeni u svojim obrisima ušima drugih ljudi, upotpunjeni vizualnim modelom ruku koje predstavljaju čitavo tijelo u simuliranim okolišima. Potpuna tjelesna imerzija! Ali opet, audiofonija je oduvijek bila povezana s kulturom smrti. Već je 1913. godine Hubert Greusel, Edisonov biograf, napisao o fonografu kako je "oduzeo smrti njezin žalac" i to "zatočivši ljudski glas", budući da zvuk, glazba i glas, kako kaže:

... umiru samo prividno ... koji god zvuk je ikada postojao, još uvijek postoji; i stoga može iznova postojati; i kada se jednom uspostavi, nastavlja se zauvijek; baš kao što, u nekom drugom smisli, čovjekova djela žive nakon što se njegovo tijelo pretvorilo u prah.<sup>5</sup>

Za Edisona i druge, auditor se slušanjem snimke prenosi u vrijeme i na mjesto izvornog događaja. On/ona doživljava reproducirani glas u svoj njegovoj prisutnosti – gotovo kao da je ondje, usred dnevne sobe. Ali eto one katastrofe: koliko god slušač bio 'tu', utjelovljeni pojedinac nije: niti u

## 2 Kako piše Randolph Begault:

Mogli biste opisati zvuk odjekujućeg okoliša pokazujući direktni zvuk i njegove "rane odraze" (prva odbijanja zvuka od zidova) koji idu prema vama. Zatim izračunajte kut incidencije tih ranih odraza u odnosu na slušača i primijenite funkcije transfera povezane s glavom na zakašnjeli zvuk i također na direktni zvuk. Zatim simulirajte gust odjek, koji se u osnovi sastoji od veoma mnogo odraza, koristeći eksponencijalno nestajuću bijelu buku s različitim distribucijama, i rezultat će biti prostorni odjek.

Durnad R. Begault, "The Virtual Reality of 3-D Sound", *CYBERARTS* (ur.) Linda Jacobson (San Francisco: Miller Freeman Inc), 1992., str. 83.

- 3 Scott Foster opisuje taj proces s obzirom na Convolotron, trodimenzionalni audio sustav koji je pomogao razviti za NASA-Ames, a koristi se prvenstveno u sustavima virtualne stvarnosti: Kada stavite slušalice i gledate u stereoskopski displej u postavu Convolotrona, monitor položaja glave dopušta vam da gledate uokolo i krećete se kroz simulirani okoliš, pri čemu se zvukovi podešavaju na odgovarajući način. Možemo u bilo koje vrijeme podesiti odraze zvuka, pa čak i položaje simuliranih zidova, s pomoću kompjuterskog sustava na bazi IBM PC/AT. Funkcija prijenosa povezanog s glavom predstavlja mjeru prijenosnih karakteristika zvuka od točaka u prostoru do slušačevih bubnjića. Ta mjera uzima u obzir učinak glave, ušne školjke, ramena, nosa, trbuha i drugih dijelova tijela na zvuk. Scott Forster, "The Convolotron Concept", *CYBERARTS* (ur.) Linda Jacobson, nav. dj.

dnevnoj sobi niti u telefonu niti u kompjuteru. Utjelovljeni pojedinac nalazi se u nekoj vrsti limba – kako tjelesnog, tako i psihičkog. Posudimo li izraz od Heideggera, možemo reći da je taj slušač u stanju ne-bivanja-u kući. I to u vrijeme kada se zvuk, koji je stigao, koji je prošao kroz formalne uvode, upravo sprema otići. Zvuk napušta svoj intimni odnos s tijelom, napušta interiornost i pristup istini, napušta ono nereprezentabilno, emocionalno, mistično – i ulazi u jurisdikciju prepoznatljivog, djeljivog, ambalažiranog, prodajnog i spornog objekta. Zvuk odlazi u isto ono vrijeme dok se ta kuća, ognjište i tijelo sonički umrežavaju i mapiraju iznutra, dok samo to iznutra postaje zaštitnom zonom koja blokira ulaz 'stvarnome' zvuku izvana. Tijelo, dom i ognjište tu oblikuju jedinstvo – jedinstvo koje prefigurira oko, ruku, miša i zaslonski okoliš cyber-kulture s pomoću veze uha, ruke, usta i slušalice u telefoniji. Nakon što je otprilike četiri desetljeća emitirao kroz žice ne samo glas, nego i intimne životne pojedinosti, povezani subjekt sada se sve više povlači iz tjelesnog, materijalnog svijeta 'izvana' i ostaje kod kuće, gdje radi, komunicira, sluša i gleda. Kod kuće postoji paravan povezivosti koji zakriva stanovnika od gradske buke, od sirena, automobilskih alarma, prometa, aviona iznad glave, zaklinjanja bolesnika i beskućnika, zaraznih bolesti i mase zahtjeva koji bi inače bili 'unutra', kod kuće s vama, nagrizajući vas.

Kod kuće, a ne-bivajući-u kući. Godine 1927., kada je objavljeno prvo veliko Heideggerovo djelo *Bitak i vrijeme*, nove tehnologije prijenosa i reprodukcije zvuka bile su na čelu tehnoloških izuma i već su konsolidirale eru bestjelesnog glasa. Iako je audiofonija prethodila njegovoj kritici moderne tehnologije, možemo pretpostaviti da se njezino uvođenje u kućnu sferu Heideggeru učinilo apoteozom subjektova odsijecanja od svijeta i vlastitoga Ja kao doživljenog u svijetu. Fonograf je, na primjer, dopuštao govoru da se objektivizira ili "postavi" (*Gestell*) – odnosno prikupi, uredi, prenese, manipulira i pohrani kao "ostava"<sup>6</sup> Na sličan način radio je prenosio bestjelesne glasove, *Gerede*, "njih", u dnevne sobe sve brojnije klase potrošača, ispunjavajući zrak bukom i žamorom.

Te najezde tehnologije očito su ostavile traga i u Heideggerovu rječniku. Kao primjer potencijala za neautentičnost on navodi slučaj otuđenog subjekta, odsječenog od svojeg istinskog stanja bivanja-u-svijetu, koji čuje u diskursu/govoru "obilje tonskih podataka" (Martin Heidegger, *Bitak i vrijeme*, Zagreb: Naprijed, 1985., str. 186). Slušajući zvuk umjesto riječi ili stvari, subjekt ne čuje diskurs ili značenje, nego *tonske podatke*, što za Heideggera predstavlja apstrakciju i implicira nametanje reprezentacijskog načina mišljenja. Upravo je to reprezentacijsko mišljenje ono što će se iznova pojaviti u Heideggerovoj kritici moderne tehnologije. Ostavljajući po strani Heideggerovu izraženu sonofobiju (budući da ovdje nemam vremena posvetiti joj se), želim svratiti pozornost na njegov neuobičajeni izbor riječi. Zašto koristiti termin "tonski podaci" kako bismo se referirali na način na koji govor zvuči kada ga se ne razumije? Koja se vrsta zvuka može asociirati uz "tonske podatke"? Ne priziva li taj termin test-ton koji se koristi u testovima radijskog sustava uzbunjivanja ili pak ton koji se koristi pri kalibraciji signala različitih amplituda? Kada čuje taj ton, ne bi li subjekt ustvari čuo neku zvučnu podlogu – zvuk koji utvrđuje ispravnost prijenosa – a ako on/ona čuje to umjesto običnog govora, ne bi li to ukazalo na probleme s filtrom ili s napravom za dekodiranje s pomoću koje se obično vokalni zvuk čuje kao govor? Ako subjekt čuje "tonske podatke", onda se njegov sluh ne može razlikovati od "sluha" telefona ili naprave za snimanje, koja prima i filtrira zvuk mehanički ili elektronski, regulirajući ga prema čisto tehničkim, a ne kulturološkim kriterijima. Čuti tonske podatke dokaz je subjektivnosti koja je postala 'instrumentalnom', koja je internalizirala poriv moderne tehnologije za promatranjem prirode kao matematičke, materije kao podataka i naposljetku ljudi kao sofisticiranih *input/output* naprava. Uši, u ovom slučaju, čuju podatke... tonove... možda pištanje: ne zvuk, nego soničke štrcaje koji, označavajući zvuk, također registriraju evakuaciju zvuka ili njegov oproštaj. Osim toga, u tom scenariju nebivanja-kod-kuće, takvi tonovi potiču na djelovanje: odgovori na poziv, uključujući telefonsku sekretaricu, pritisni dugme, budi živahan!

U svijetu pištanja, štrcanja i vizualizacija, Heidegger dopunjava svoju ideju tonskih podataka dvjema drugim idejama – 'pozivom savjesti' i 'podešavanjem' (*Stimmung*), koji su u središtu njegove egzistencijalne analize i povezani, na veoma zastrašujući način, sa zvukom i audiom. U svojem *Telefonskom imeniku* (*The Telephone Book*), Avital Ronell je na uvjerljiv način predstavila svoju interpretaciju Heideggerova "poziva savjesti" – koji zove subjekt natrag u autentično bivanje-u-svijetu – kao telefonskog poziva, a Heidegger je tu sličnost nesvjesno istaknuo opisujući pozivatelja kao nekoga tko je "ne-kod-kuće", kao "nešto poput *tudeg* glasa". (Martin Heidegger, *Bitak i vrijeme*, Zagreb: Naprijed, 1985., str. 314) Na isti način na koji bi subjekt mogao čuti 'tonske podatke' kada se nalazi u stanju neautentičnosti, on ne može razlučiti, baš kao ni telefon, između autentičnog govora i buke, ne može isfiltrirati buku emitirajuće naprave – zvuk tijela – niti razlikovati između različitih poziva: poziva savjesti s jedne strane i bučnih *Gerede* poziva s druge. Internaliziravši povezivost, subjekt postaje telefonskom sekretaricom, koju na djelovanje pozivaju izvanjske naprave (telefon, alarm, zvučno dugme na mrežnoj stranici) koje zakrivaju ostatke savjesti i prekidaju vid etičke refleksije. Međutim, odgovarajući na tihi zov savjesti, otuđeni subjekt razaznaje da nije na istome mjestu kao poziv. On nije autentičan, nije 'kod kuće' sam sa sobom. Ali time što čuje i odgovara na poziv, subjekt se odstranjuje iz sfere instrumentalnosti i više nije nerazlučiv od receptorskog aparata. Postajući 'ljudskim', priznajući svoju otuđenost i krivnju, subjekt prepoznaje da nije kod kuće, ali i da nije telefon.

4 Begault, nav. dj., str. 84-5.

5 Greusel nastavlja: "Muzikalni glasovi koji se magično izvlače iz nevidljivih korova koji nastanjuju vječne tišine, mrtve prostore zraka, gdje su sva ta harmonijska čuda nekada drijemala nepoznata, spremna da se u pravom trenutku pojave na gospodarov znak, prizvana su u život zahvaljujući magičnom Edisonovom vlašću uma nad materijom." Greusel, nav. dj., str. 84-87.

6 Vidi: Martin Heidegger, "Pitanje o tehnici", prev. Josip Brkić, u: *Kraj filozofije i zadaća mišljenja* (Zagreb: Naprijed, 1996.), str. 219-47, ovdje 234.



Baš kao što je Heidegger mogao misliti na telefon, možda je mislio i na prijenos i radiofoniju kada je formulirao koncept "podešavanja" – onog idealnog stanja koje nam dopušta da čujemo glas savjesti, da čujemo poziv. Nije slučajno što se u Heideggeru svi ti termini susreću: zvuk, zvučna tehnologija i pitanje čovječnosti, a to je naposljetku ono o čemu se u "Pitanju o tehnici" ustvari i radi. Glasovni prijenos – putem telefona, radija i televizije – unio je vanjštinu unutra i izbacio unutrašnjost van, a sada je u procesu još jednog niza izokretanja i obrata koji dovode 'čovječno' u pitanje. Doživljaj 'nebivanja-kod-kuće', kućnog glasa blokirano zvukom televizijskih glasova, telefonskih glasova, pištećih naprava i raznovrsnih alarma, povlačenja u kuću unutar koje nismo kod kuće, budući da vanjština postaje zonom auralnog mučenja, iscrpljenosti i percepcije svih zvukova kao tonskih podataka – to su simptomi efekta snimanja. I to je atmosfera – kao neprekidna zvonjava u ušima – koja nanosi bol milenijskom subjektu.

Jer za razliku od vida, zvuk je uvijek unutra i uvlači subjekt u svoje prijevoje. Kada zvuk uđe u uho, on postaje dijelom nas, a isto tako kada govorimo, glas dolazi iznutra. Zvuk pripada našim tijelima kao miris, kao bol. Zvuk dolazi odostraga, nepozvan – kao buka aviona iznad naših glava ili kao riječi koje nisam željela čuti. On predstavlja prisutnost i istinu: istinitost onoga sada-i-ovdje i dubine individualnog bića, protiv odsutnosti, reprezentacije i simulacije. Toliko je rečeno o unutrašnjem glasu zapadne metafizike – onom tihom glasu u glavi koji jamči samoprisutnost samospoznajućeg subjekta. Dok se zvuk u glavi projicirao, s pomoću tehnologije, u neprekinuti pejzaž pištanja, posvuda ponavljajući *cogito ergo sum*, a zvuk u tijelu hipostaziran je nemoguće intimnim zvukovima (dahom, grlenim smijehom) velikog ekrana, ta sonička projekcija također je neka vrsta vađenja utrobe: ne mogu čuti kako bih mislila, a sada kada čujem – mogu samo misliti. Iznutra tijelo pišti kao neki instrument, a izvana urla kao psihopat.

Nasuprot toj zbrci, snimka rezultira 'zaštićenim' govorom koji je moguće dešifrirati. Lakše ga je čuti i prepoznati jer čini dio sankcioniranog, institucionaliziranog, kapitaliziranog i ekspandirajućeg sustava – sustava informacija, sustava napretka. Lakše ga je čuti jer dolazi od one stvari (tehnologije) koja nije u procesu umiranja. Snimka lebdi oko tijela kao aura: kao delikatna emanacija i također kao ustrajan, gnjaveći duh. Ona djeluje kao zvučni paravan, odstranjujući potrebu za *walkmanom* ili *ghetto blasterom*, uspostavljajući se kao zvučni sustav koji rezbari linije slušanja po vlastitoj volji. Efekt snimanja nije linija ili brazda, nego atmosfera, kao poviši mumije, kao rasterski model zvuka. I tako smo tu, približavamo se kraju tisućljeća, nesposobni da izađemo van, u procesu uništavanja onoga što je preostalo od ugodnog zvuka, zamjenjujući ga brujanjem straha i beskonačne, dosadne statističke vjerojatnosti napada. A unutra, dok odgovaramo na zvučne signale i metalni zvuk televizije, spoznajemo da zvuk – taj veliki posrednik – napušta taj prenapučeni dom, uzrokujući duboku tjeskobnost, jer dok se zvuk, i sve ono što on predstavlja, pridružuje ligama podataka koje sada nastanjuju planet i odlazi, pitanje tjelesnog integriteta uvijek nas iznova progoni, a ostavljeni smo bez ičega osim tonova.

Sjedim u sobi dok avioni huče iznad moje glave. Moja telefonska sekretarica uključuje se dok snimam sadašnjost kako bih je ponovo preslušala, pohranjujući je kao arhivski materijal kako bih sačuvala ono vrijeme neprekinutog, jasnog, audiofonskog govora koji izlazi iz tijela malene crne kutije s trogodišnjom garancijom.

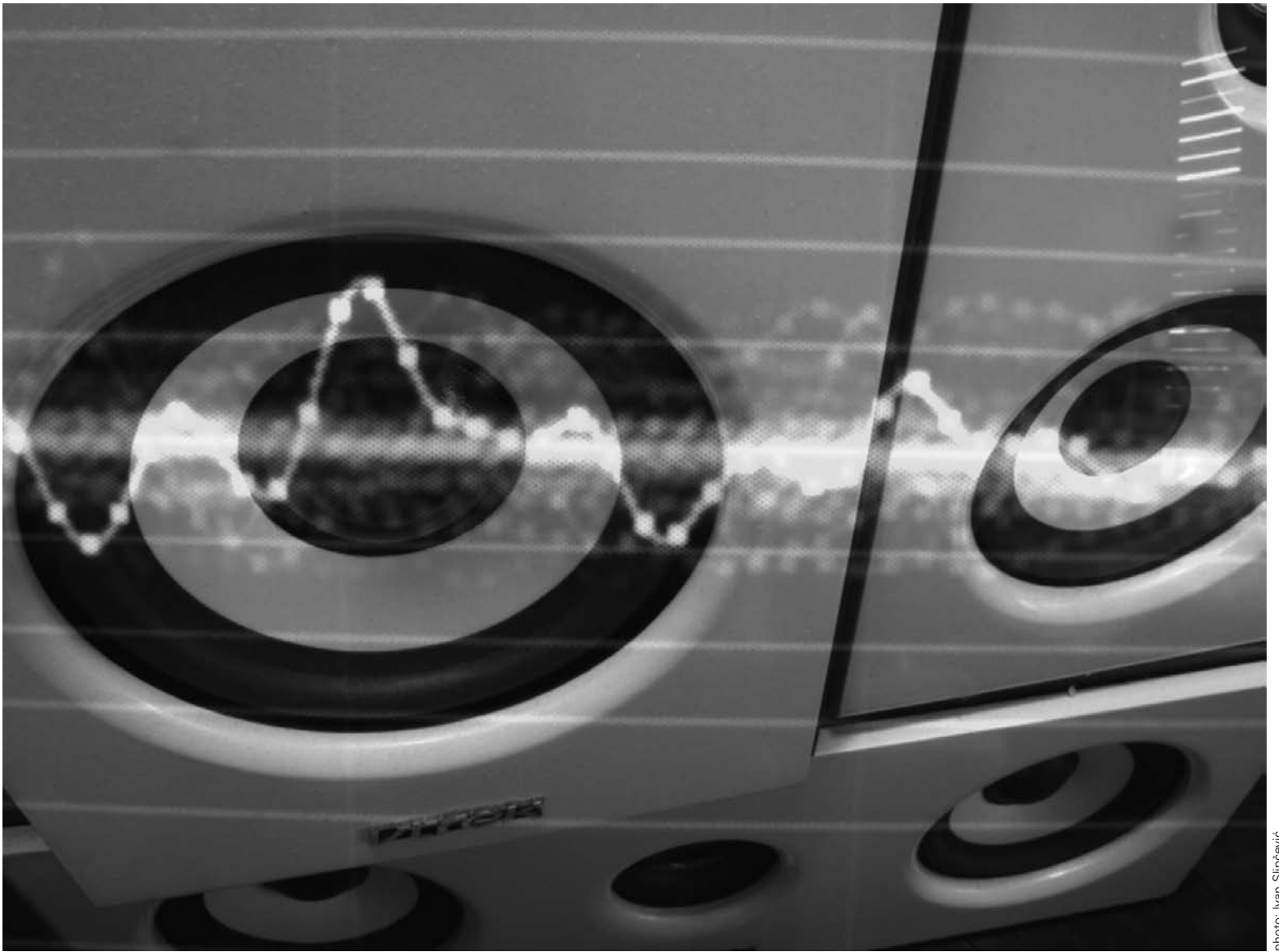


photo: Ivan Slipčević

# The Recording Effect

Frances Dyson

... while deeply tied to technologies such as recording, transmission and simulation, audio nonetheless maintains a strong perceived attachment to the non- or even 'pre-technological': to the body, to space and to the environment. This paper situates the accumulation of recordings, transmissions, sound effects, maps and samples over the course of the 20th century within the domain of 'the recording effect', and asks what such an effect has on the notion of real, and in particular, human sound.

## Scenario

I am sitting in a room, in the inner west of Sydney. My house is directly under a flight path. Planes roar overhead every 90 seconds, rattling the windows, interrupting all conversation, drowning out all other sounds. Because the noise level is below the legal threshold of 25 db., my house does not qualify for government funded insulation aid. So to stay sane, I have placed mattresses over the walls of my 'quiet' room – the room where I work and where I can still hear all the various sounds that orient my activities: the phone, the answering machine, the fax, the radio and television, my computer, my pager and the doorbell.

I have recently been involved in a legal case at work so I switch on the answering machine whenever I have a work-related phone conversation. A colleague remarked that such recordings were no longer counted as evidence because they could so easily be manipulated using digital audio technology available to almost anyone who has a computer. I realize this, but I like to record anyway – I like to know that conversations aren't so ephemeral, and I like the surrogate diary that my answering machine becomes.

Much of the sound art that I listen to comes via the net these days. With my new computer I can download sound of up to 15 seconds on 8 bit audio, and with the mattress padding in place, I'm beginning to be able to discern real sounds: last night I could distinctly hear the sound of a car braking that is part of an interactive web piece documenting the sights and sounds of the city.

My friend couldn't hear a thing – except static. She thought the sounds sounded just like the squeaks coming from the insides of those cute furry animal toys that people like to put in the back windows of their cars. I had to explain that it's an acquired ability.

This scenario could, very easily, be real: a person living in a padded cell, surrounded by beeping machines, recording every phone conversation and listening to virtual static as 'sound art'. This person could be described as a victim of the recording effect: the accumulated effect of the recording and transmission of sound which began with the invention of the phonograph and telephone. The history of this accumulation could be summarized as a process whereby the increased technical sophistication of sound recording and reproduction has also increased the mediation and transformation of the sounds that are recorded, such that audiophonic sound bears very little resemblance to sound in the natural environment. In a simple formulae: the clearer the sound, the less likely it is to be real – the more it seems 'there', the less it ever was. While this might not be a problem for audiophiles into sound effects, there is something disturbing about such a relation when the source of the sound is oneself.

Like Virilio's museum of accidents, we could say that a parallel track runs alongside the technologization of sound, and that is the technologization – the tracking and encoding – of the listener. Audio tracks, body tracks – the idea gives the recording a certain materiality that in the 1990s serves as an ironic reminder of the late 1800s when audiences displayed an uncanny intuition as they searched for a ventriloquist or ghost wherever the phonograph was playing.<sup>1</sup> Even when there was no doubt that the phonographic voice was in fact a recording rather than a clever trick, recorded sound was conceived as actual sound somehow trapped in the wax cylinder and 'released' by the stylus. Contemporary culture is, of course, less naive – but equally confused, refusing to let go of the 'thereness' of reproduced sound, maintaining a faith in the authenticity of the recording long past its visual corollary, denying the mediating effect of audio and, like previous generations, insisting on the inviolable connection between the auditor and their audio. As we approach the millennium, this insistence reverberates through new, so called immersive media, as the image itself attempts to 'become aural'. At the same time, corporeality and the very notion of the human is disintegrating, as Western culture fades into the ghosts and ventriloquists that once were thought to be hiding within the Victrola whenever it was played.

Let me briefly retrace this perverse relationship between the recording, the real and the listening subject. Historically, the fact that the aural recording reproduces the three-dimensionality of sound and maintains its temporal ephemerality was reason enough to assume that reproduced sound, unlike the photographic image, was ontologically identical to the original sound. But like the photograph, the act of recording sound immediately introduces a perspective, and once recorded, sound becomes dislocated and fragmented, able to be heard at any time, in any place,

1 According to Hubert Greusel: "Along in the late '50's, Erie County began thinking very earnestly about the other world; a wave of spiritualism had swept the United States; Erie farmers began investigating spirit-rapping and table-turning. ... The spiritualists used to hold their seances at farmhouses, here and there, wherever the faithful could be numbered; and in due time young Alva sat in circles in his father's house." Hubert Greusel, *Hours with Famous Americans: Thomas A. Edison*, self published by John Hubert Greusel (no location), 1913, pp.19-20.

by any listener. Sound ceases to be a temporal phenomenon bound to the here and now of lived experience, but a pseudo object. Like the visual object, it can be collected and stored, transported and transmitted over great distances and infinitely repeated. Like the image, it can function as an icon, a logo, a sound effect that is read by a culture as much as it is heard by a listener. While this is acknowledged in visual culture (we speak of images not 'sights'), in aural terms we still refer to audio as 'sound.'

With the advent of digital audio technology, the inscribed surface of analog recording is replaced with the encoded signal, and with it the indexical associations of audiophony are superseded by the arbitrariness of sonic symbols. Divorced from any phenomenal relation to the forms and flows of sounds occurring in the environment, sound is more correctly defined as signal, neither sonorous nor silent but only 'on' or 'off'. The material consequences of this transformation can be heard in extreme form, on the net or within interactive multimedia, where a good percentage of audio samples have ceased to function in the same way that say, screen sound functioned in the past. While samples might (barely) breathe 'life' into the image, it would be a real stretch to say that they still manage to represent the body and the place, or even to refer iconically in the way that sound effects do. Rather, sound on the net functions almost entirely in a symbolic way: the samples of objects or events really sound nothing like what they are supposed to be referring to – the association occurs more through the accompanying image and/or text that names and identifies the sound rather than anything sonic. It is as if these little squirts of static that constitute audio samples aren't really about sound at all, though they are about **audio**, about presenting audio, as a kind of introduction: let me introduce you to sound – sound is here, sound has arrived, listen to it, say 'hi'.

Is this a call for better audio capabilities on the net? Not really, because here at least sound is presented as being tied more closely to the technology than to the object, place or body. By being more closely tied to its technological medium, the aural sign no longer provides an escape, a field of alterity, a last resort able to soothe the strain of marching, ever onwards, to the final frontier. With net sound or the stylized sound effect, the 'there' of sound, its here and now presence, its otherness to the voraciously visual drive of contemporary, externalised culture, has almost entirely evaporated. Of course, with developments in technology this will change – however in the meantime, auditors are being produced that not only hear sound as a series of symbols but recognize squirts of static as sound without any apparent anxiety.

For some, that is. For those needing more than the screen, there is 3D immersive and interactive sound, or virtual audio. Virtual audio offers a 360 aural space within which sounds, location, direction and movement can be distinctly heard. With interactivity, the source of the sound shifts as the listener turns their head or moves within an environment. All this of course, requires enormous computing power. The virtual sound source must be described according to its distance, elevation, azimuth and its environmental context. This 'perspective' must then be calculated for each and every sound in the sound environment, and has to track each sound as it moves or "transmutes" over distances and through space. Reverb must be calculated for its crucial role as a cue for the localization of sound, and this means calculating 'reflections' from walls etc. for each sound.<sup>2</sup> These factors are extremely important in simulating an immersive space, since the 'there' of an environment is minutely registered by the ears. Next, the listening device – the individual formations of the ear, the head and the torso, must be computed. An advance on stereophony, the ear in virtual audio is represented in its full fleshy uniqueness, as an organ with peculiar sound reflecting shapes, attached to a head and torso which also affects the way sound enters the ear.<sup>3</sup> Virtual audio represents a major change in the understanding of hearing. Philosophically, it realigns the ears with the body rather than the head, dispersing audition through regions of the body that, like the paunch, have been regarded as irrelevant to sensory perception and the formation of knowledge. Technologically, it signals the inadequacy of audio media's assumption that a stereophonic perspective can deliver 'perfect' sound. Culturally, it introduces a degree of technological intervention in the listening space which, since the time of phonography, has been considered private, intimate and individual. This intervention takes the form of a measurement standard that idealizes certain ear shapes, thus researchers predict that in the future "[O]n the backs of CD packages you'll see credits like, 'This CD was recorded with Michael Jackson's ears.'"<sup>4</sup>

Now we have to ask – what is it that we hear when we hear through another's ears? And what kind of body or space is being reactivated here? Twentieth century culture has developed a high degree of media literacy: audiophiles have learned to 'read' telephonic, radiophonic, phonographic and cinematic sound, to pull from a mass of static those bits of information that are important. Generations brought up on film and television are used to and expect the abstraction and reduction that screen sound has undergone, they are, in other words, used to hearing sound already as signs, already as **effects**. This in a mediascape where stylized sounds, custom contoured to other people's ears, are complimented by wireframed hands that represent the entire body in simulated environments. Full bodied immersion! But then, audiophony has always been connected to death culture. Back in 1913, Hubert Greusel, a biographer of Edison, wrote of how the phonograph, by

- 2 As Randolph Begault writes:  
You could describe the sound of a reverberant environment by showing a direct sound and its "early reflections" (the first bounces of the sound off the walls) coming towards you. Then you calculate the early reflections' angle of incidence to a listener and you apply head-related transfer functions to the delayed sound as well as to the direct sound. Then we simulate dense reverberation, which basically is many, many reflections, by using exponentially decaying white noise with different distributions, and the result is spatial reverberation. Durnad R. Begault, "The Virtual Reality of 3-D Sound", *CYBERARTS*, (ed.) Linda Jacobson, (San Francisco: Miller Freeman Inc.), 1992, p.83
- 3 Scott Foster describes the process in reference to the Convolvotron, a three-dimensional audio system which he helped develop for NASA-Ames, and which is used primarily for virtual reality systems:  
When you wear the headphones and peer into the stereoscopic display in a Convolvotron set-up, the system's headposition tracker lets you look around and move through a simulated environment, with the sounds adjusting accordingly. We can adjust the sounds' reflections and even the positions of the simulated walls at any time through the computer system, based on an IBM PC/AT. The head-related transfer function essentially represents a measurement of the transfer characteristics of sounds from points in space to the eardrums of a listener. This measurement takes into account the effects on the sound of the head, pinna, shoulders, nose, paunch, and other body parts. Scott Foster, "The Convolvotron Concept", *CYBERARTS*, (ed.) Linda Jacobson, op.cit.
- 4 Begault, op.cit., pp.84-5.

"imprison[ing] the human voice" had "taken the sting from death," as sound, music and the voice, he writes:

... dies only in the seeming ... whatever sound ever was, still is; therefore may be, again; and once set up, goes on forever; just as, in another sense, man's deeds live after his body has turned to dust.<sup>5</sup>

- 5 Greusel continues: "Musical voices drawn magically from choirs invisible peopling the eternal silences, the dead spaces of the air, where all these harmonic wonders had all unknown been slumbering, ready at the right moment to come forth at the master's sign, conjured into life by Edison's magical command of mind over matter." Greusel, op.cit., pp.84-87.

For Edison and others, by listening to the recording the auditor would be transported to the time and the place of the original event. He/she would experience the reproduced voice in all its presence – almost as if it were there, in the middle of the living room. But here is the accident: in as much as the auditor is 'there' the embodied individual is not: not in the living room, not in the telephone, not in the computer. The embodied individual is in a kind of limbo – both physical and psychical. Borrowing from Heidegger, one could say that the listener is in a state of not-being-at-home. And this at a time when sound, having arrived, having been through the formal introductions, is now about to leave. Sound is leaving its intimate relationship to the body, leaving interiority and access to the truth, leaving the unrepresentable, the emotional, the mystical – entering the jurisdiction of the identifiable, divisible, packageable, marketable, and contestable object. Sound is leaving at the very same time that home, hearth and the body is being sonically wired and mapped on the inside, while the inside itself is becoming a protective zone blocking out the 'real' sound of the outside. Body, home and hearth form a unity here – one that prefigures the eye, hand, mouse, screen environment of cyberculture with the ear, hand, mouth, receiver nexus of telephony. Having already broadcast not just the voice, but the intimate details of a life over the wires for some 4 decades, the connected subject now withdraws even further from the physical, material world 'outside', and stays home, where it works, communicates, listens and watches. At home, there is a screen of connectivity shielding the inhabitant from the noises of the city, the sirens, the car alarms, the traffic, the planes overhead, the pleas of the sick and homeless, the contagious diseases, the mass of demands that would otherwise be 'inside', at home with you, gnawing.

At home not-being-at-home. In 1927, when Heidegger's first major work *Being and Time* was published, the new technologies of sound transmission and reproduction were at the forefront of technological invention, and had already consolidated the era of the disembodied voice. Although pre-dating his critique of modern technology, one can suppose that the introduction of audiophony to the domestic sphere may have appeared to Heidegger as the apotheosis of the subject's severance from the world and its Self as experienced in the world. The phonograph for instance, allowed speech to be objectified or "enframed" (*Gestell*) – that is, assembled, ordered, transported, manipulated, and stored as a "standing-reserve."<sup>6</sup> Similarly, the radio transmitted the disembodied voices of *Gerede*; the "they," into the living rooms of the emerging consumer class, filling the air with noise and chatter.

- 6 See Martin Heidegger, *The Question Concerning Technology*, trans., William Lovitt, New York: Harper Torchbooks, 1977, pp.19, 20.

These technological incursions seem also to have entered Heidegger's vocabulary. As an example of the potential towards inauthenticity, Heidegger cites the occasion of the alienated subject severed from its true state of Being-in-the-world, as hearing in discourse/speech a "multiplicity of tone-data" (*Being and Time*: 207). In hearing the sound, rather than the word or the thing, the subject hears not discourse or meaning but *tone/data*, which for Heidegger represents an abstraction and implies the imposition of a representational mode of thought. It is this representational thinking that will appear again in Heidegger's critique of modern technology. Putting Heidegger's entrenched sonophobia aside (since I don't have time to address it here), I want to call attention to his unusual choice of words. Why use the term "tone-data" to refer to the way that speech sounds when it is not understood? What kind of sound can be associated with "tone data"? Doesn't the term evoke the test-tone used in tests of the emergency broadcast system, or the tone used to calibrate signals of different amplitudes? Hearing this tone, wouldn't the subject be hearing a substratum of sound – the sound that identifies the correctness of transmission – and if s/he were hearing this instead of ordinary speech, wouldn't that indicate problems with the filter or decoding device that normally hears vocal sound as speech. If the subject hears "tone-data" then its hearing cannot be distinguished from the "hearing" of the telephone or recording device, which receives and filters sound mechanically or electronically, regulating it according to purely technical rather than cultural criteria. Hearing tone-data is evidence of a subjectivity that has become 'instrumental', which has internalized modern technology's drive towards viewing nature as mathematical, matter as data, and ultimately, humans as sophisticated input/output devices. The ears, in this case, hear data...tones... perhaps beeps: not sound, but sonic squirts that, in signifying sound also register the sound's evacuation or its leave-taking. Additionally, in this scenario of the not-at-home, such tones provoke action: answer the phone, switch on the answering machine, press the button, be lively!

In a world of beeps, squirts and wireframes, Heidegger compliments his notion of tone data with two others – the 'call of the conscience' and 'attunement' (*stimmung*) that are central to his existential analytic and related, in a most uncanny way, to sound and audio. Avital Ronell, in *The Telephone Book*, has presented a convincing case for interpreting Heidegger's "call of the conscience" – which calls the subject back to an authentic being-in-the-world – as a telephone call,

and Heidegger inadvertently underscores this similarity by describing the caller as: “‘not-at-home’ as something like an *alien* voice.” (*Being and Time*: 321) In the same way that the subject might hear ‘tone-data’ when it is in a state of inauthenticity, like the telephone it cannot distinguish between authentic speech and the noise, cannot filter out the noise of the transmitting device – the sound of the body – nor can it distinguish between calls; the call of the conscience on the one hand, and the noisy calls of *Gerede*, on the other. Having internalised connectivity, the subject becomes an answering machine, called to action by external devices (the phone, the alarm, the sound button on the web site) that screen remnants of conscience and interrupt the mode of ethical reflection. In responding to the silent call of the conscience however, the alienated subject recognizes that it is not in the same place as the call. It is not authentic, not ‘at home’ with itself. But by hearing and responding to the call, the subject removes itself from the sphere of instrumentality and is no longer indistinguishable from the receiving apparatus. In becoming ‘human’, in admitting its alienation and guilt, the subject recognizes both that it is not at home, and also, not a telephone.

Just as Heidegger might be thinking of the telephone, he might also be thinking of transmission and radiophony when formulating the concept of “attunement” – which is that ideal state which allows one to hear the voice of the conscience, to hear the call. It is no coincidence that all three terms come together in Heidegger: sound, sound technology and the question of being human which, after all, is what the *Question Concerning Technology* is all about. Vocal transmission – through the telephone, radio and television, has brought the outside in, sent the inside out, and is now in the process of another series of reversals and twists that leave the ‘human’ in question. The experience of ‘not-at-home-ness’, of the home voice being blocked by the sound of TV voices, phone voices, beeping devices and various alarms, of retreating into the home within which one is not at home as the outside becomes a zone of aural torture, of being exhausted and hearing all sound as tone data – these are the symptoms of the recording effect. And this is the atmosphere – like a constant ringing in the ears – that makes the millennial subject ache.

For unlike vision, sound is always on the inside, and draws the subject inside its folds. When sound enters the ears it becomes part of us, likewise when we speak the voice comes from within. Sound belongs to our bodies like smell, or like pain. Sound comes from behind, unbidden – like overhead plane noise, or those words I didn’t want to hear. It stands for presence and truth: the veracity of the here-and-now and the depths of individual being, and against absence, representation and simulation. So much has been said of the inner voice of western metaphysics – that silent voice in the head which guarantees the self presence of the self knowing subject. While the sound in the head has been projected, through technology, onto the constant beep scape, repeating *cogito ergo sum* everywhere, and sound in the body has been hypostasised through the impossibly intimate sounds (the breath, the guttural laugh) of the big screen, this sonic projection is also a kind of evisceration: I can’t hear to think, and now when I hear – I can only think. Like an instrument, the body beeps on the inside, like a psychopath, on the outside it roars.

Against this jumble, the recording delivers decipherable ‘protected’ speech. Easier to hear, to recognize, because it forms part of a sanctioned, institutionalized, capitalized and expanding system – a system of information, a system of progress. Easier to hear because it comes from that thing (technology) that isn’t in the process of dying. The recording hovers around the body like an aura: both a subtle emanation and a persistent, nagging ghost. It functions as a sound screen, removing the need for a walkman or ghetto blaster, by installing itself as a sound system that etches preferred lines of hearing. The recording effect is not a line or a groove but an atmosphere like the bandages of a mummy, like a wire frame in sound. So here we are, beyond the end of the millennium, unable to go outside, in the process of destroying what’s left of the pleasant sound, replacing it with drones of fear and the endless, nagging statistical likelihood of assault. And inside, as we respond to the beeps and the tinny TV, it dawns that sound – that great mediator – is leaving this overcrowded home, causing deep anxiety because as sound and all it represents joins the leagues of data now populating the planet leaves, the question of corporeal integrity returns to haunt us and we are left with nothing but tones.

I sit in a room while planes roar overhead. My answering machine switches on as I record the present to hear it again, storing it like records, to keep that time of uninterrupted, clear, audiophonic speech emanating from the body of a small black box that has a three-year warranty.



# U seriji, u krugu

Douglas Kahn

S engleskoga prevela Marina Miladinov

U ovom članku osvrnut ću se na djelo američkog eksperimentalnog kompozitora Alvina Luciera u odnosu prema povijesti i teoriji medija. Najprije ću razmotriti značajke njegova rada na području elektronske glazbe, a zatim ću ih usporediti s pojmovima otvorenog i zatvorenog kruga u povijesti komunikacijskih medija i s istim tim pojmovima u teoriji medija, osobito u kontekstu teorije Friedricha Kittlera, ali i drugih teorija, koje nisu toliko zasnovane na povijesti. Namjera mi je pokazati kako Lucierov rad ilustrira način shvaćanja komunikacijskih medija u odnosu prema prirodi. Komunikacijske tehnologije obično se ne spominju u istom kontekstu s prirodom i stoga moj pristup zahtijeva drugačiju povijesnu perspektivu i teoriju medija.

Lucierov rad poznat je po važnosti koju autor pridaje akustici, odnosno fizikalnoj mehanici zvuka; također ima značajke koje su vezane uz *transmisiju*, odnosno elektromagnetizam, a time i uz komunikacijske medije. Ustvari, niz njegovih komada uspostavlja vezu između akustičkih i elektromagnetskih fenomena, a najpoznatiji među njima je *I am sitting in a room*.

Uvođenje prirode u krug glazbe i strojeva pruža mogućnost povijesnog bavljenja električnim i elektromagnetskim aspektom elektronske glazbe, koju se obično shvaća kao paradu instrumenata — Telharmoniuma, Theremina, Ondes Martenota, Trautoniuma — u društvu njihovih izumitelja, kompozitora i filmske glazbe. Do danas je diskurs o elektronskoj glazbi osuđen na prilagodbu tehnološkim putanjama u nedostatku pozitivne građe i okolišnih oslonaca, iako bi elektronska glazba na takvoj osnovi mogla lako kulturološki utemeljiti sveprisutnost signala i elektronskog supstrata koji upravlja suvremenim komunikacijama u cjelini.

## Alvin Lucier

U istraživanju određenih Lucierovih djela, kao i onih umjetnika Joycea Hinterdinga, krenuo sam osobito od njihove upotrebe VLF-a, veoma niskofrekventnih elektromagnetskih valova. Prirodni VLF, koji se ponekad naziva i prirodnim radiom, prvi put je opažen 1876., dvadesetak godina prije Marconijeve bežične tehnologije. Devedesetak godina neformalnog, znanstvenog i amaterskog rada prethodilo je Lucierovu prvom — i neuspješnom — pokušaju 1968. godine da upotrijebi VLF u umjetnosti. U tome je ipak uspio u kompoziciji *Sferics* iz 1981. Također je aludirao na sfere u svojim *Navigations for Strings* iz 1991., zasnovanim na VLF signalima koje prenosi Omega Navigation Beacon, koji kvare ponoćnu atmosferu njegovih ranijih snimaka.

Luciera je privukla jedna činjenica koju je izvukao iz znanstvenih prikaza, naime da nježni, sitni, klizeći tonovi pijuka (*tweaks*) i glisando zviždača (*whistlers*) dolaze od golemih izvora energije kao što su munje, modificirajući se zatim preko golemih geofizikalnih udaljenosti dok skakuću kroz atmosferu i ponekad spiralno kruže oko ioniziranih linija protoka u magnetosferi, nekoliko promjera planeta Zemlje daleko u svemir i zatim natrag.

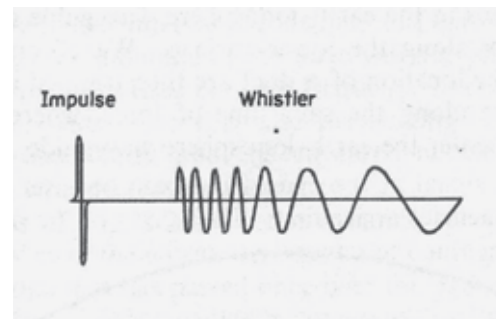
Slika prikazuje idealizirani potpis zviždača, s početnim bučnim impulsom iz elektromagnetskog udara munje u punom spektru, nakon čega slijedi razdoblje tišine dok signal preskače područje ekvatora i putuje u magnetosferu, završavajući glisandom samog zviždača, prevedenog u akustički oblik. Buka, tišina i glisando slučajno su postali i svetim trojstvom modernističke glazbe.

Ono što je Lucier čuo, iako su to bile druge varijante prirodnih VLF emisija, a ne zviždača u pravom smislu riječi, obuhvaća goleme raspone veličine, od globalnih i nadglobalnih prostora do malenih titraja, kao i utjelovljenje i skraćivanje takvog prostora u malenom titraju. S druge lokacije duž elektromagnetskog spektra, zvijezde izvide takvu skraćenu veličinu čitavo vrijeme. Kada bi njihovi sićušni emitirani titraji bili bliže, mogli bismo to nazvati danom.

Lucierova fascinacija dotiče dva važna područja interesa u njegovu djelu. Prvo su dugački zvukovi, a drugi je ideja otvorenog kruga, izražena u njegovu stajalištu prema elektronskoj glazbenoj tehnologiji. Pod dugačkim zvukovima ne mislim na njihovo trajanje, nego na udaljenost njihove proizvodnje. Zvukovi u kompoziciji *Sferics* veoma su kratki po trajanju, ali se proizvode na golemim udaljenostima. Ideja dugačkih zvukova jasno je prikazana u Lucierovu eseju *Quasimodo the Great Lover* (1970.):

za svakoga tko želi slati zvukove preko velikih udaljenosti, zrakom, vodom, ledom, metalom, kamenom ili bilo kojim drugim medijem koji prenosi zvuk, koristeći zvukove kako bi uhvatio i prenio slušaateljima akustične karakteristike okoliša kojima putuju.<sup>1</sup>

Zvukovi se snimaju mikrofonom i pojačavaju u seriji, uz međuprostor koji modificira zvukove između svakog pojedinog odsječka; ne samo skupljajući druge ambijentalne zvukove, nego i prolaskom kroz medij samog prostora s njegovim akustičkim svojstvima. Taj komad nadahnut je jednim predavanjem koje je Lucier čuo o načinu na koji grbavi kitovi komuniciraju preko golemih udaljenosti koristeći se akustičkim kanalom slojeva hladnog zraka u oceanu, nečim poput morskog ekvivalenta ionosferskoj šupljini, koja služi kao vodič za elektromagnetske valove sferika. Kad smo već kod kitova i sferika, Lucier je smatrao da su za izvedbene svrhe najpogodniji jednostavni akustički naleti zviždača



Iz knjige Roberta A. Helliwella: *Whistlers and Related Ionospheric Phenomena* (Stanford: Stanford University Press, 1965.), 5.

<sup>1</sup> Alvin Lucier, *Reflexionen, Reflections* (Köln: MusikTexte, 1995.), 326.

zvukova koji “putuju kroz okoliše kako bi ih se ispitalo”, a ne vokalni zvukovi, koji nakon nekoliko odsječaka zvuče kao jauci. Također je izbjegavao improvizaciju jer “bilo bi glupo nametati svoje osobne ideje o zvukovima, budući da moje osobne ideje nemaju nikakve veze s prostorima.”<sup>2</sup>

Efekt udaljenosti kojom putuje zvuk nalazimo opisan naturalističkim stilom u spisima Alexandra von Humboldta, Henryja Davida Thoreaua i Johna Muira. U *Waldenu* Thoreau piše:

Nedjeljom bih katkad začuo zvona – zvono Lincolna, Actona, Bedforda ili Concorda, kad je vjetar bio povoljan, tananu, milozvučnu i takoreći prirodnu melodiju dostojnu da je se uveze u divljinu. Na dostatnoj udaljenosti ponad šume taj zvuk poprima stanoviti titravi bruj, kao da su borove iglice na obzoru strune na harfi što ih on prebire. Svi zvuci koji se čuju s najveće moguće udaljenosti stvaraju jedan te isti učinak, titranje sveopće lire, baš kao što međusloj atmosfere čini udaljeni zemaljski greben zanimljivim našim očima zbog modrine koju mu pridaje. U ovom je slučaju do mene dopro napjev što ga je ugodio zrak i koji već bijaše općio sa svakim listom i svakom iglicom u šumi, onaj djelić zvuka što su ga elementi uznijeli, modulirali i odjeknuli njime od dola do dola.<sup>3</sup>

3 Henry David Thoreau, *Walden* (Princeton University Press, 2004.), 123. Prijevod Dinka Telečana (izd. Zagreb: DAF, 2006.), 124.

Opisivanje učinka međuprostora kao modulacije savršeno pristaje u žargon elektronske glazbe, što nas dovodi do druge važne teme ovoga rada: raskidanja tehnološkog kruga kako bi se dopustilo međuprostoru da djeluje na zvuk.

Tijekom 60-ih godina, kada se Lucier bacio na elektroniku, glazbenici su koristili ožičene krugove unutar sintesajzera ili programirali institucionalne kompjutere, ili su pak koristili DIY pristupe sa zasebnim modularnim komponentama; sve to kako bi modificirali zvukove šaljući ih kroz sustav kao signale i puštajući ih akustično tek na kraju procesa. Lucier je smatrao da je kasno ušao u igru i stoga je želio razviti drugačiji pristup. Tako je otvorio komponente i krugove i pustio unutra zraka, da tako kažemo. Dopustio je da svojstva međuprostora modificiraju zvukove, kao u Thoreauovoj opservaciji.

Za Luciera je prostor postao modularna komponenta kruga, pri čemu su akustička svojstva korištena kako bi se modulirao zvuk prije nego što se vrati u elektroniku. Ono što se čulo bili su dugački zvukovi s udaljenostima izgrađenim, na primjer, recikliranjem prostora u *I am sitting in a room*, ili prolazanjem brojnim sobama i drugim prostorima u *Quasimodo*, *The Great Lover*. Lucier je povezo stvarni prostor u seriju i u krug s tehnologijom. Ta strategija slučajno je i ključan element u povijesnom razvoju komunikacijskih tehnologija. Za razliku od ideje “poništanja prostora i vremena”, komunikacijske tehnologije povezale su prostor i opipljivi okoliš, odnosno prirodu, u seriju i u krug.

## Otvoreni i zatvoreni krugovi u povijesti medija

Komunikacijske tehnologije su neskriveni znakovi, možda čak najočitiji zbog svoje uloge u potrošačkoj kulturi, nekog ostatka futuriteta ili moderniteta koji je inače postao nostalgican – njihovo djelovanje u tom pogledu jedna je od stvari koju znanost dijeli s tržištima potrošačke elektronike. Eliminacija prirode proporcionalna je njezinoj funkciji znaka moderniteta, unatoč činjenici da je bilo povijesnih razdoblja u kojima je priroda bila istaknuto u krugu s komunikacijskom tehnologijom, a nijednog razdoblja u kojemu nije imala svoje mjesto.

Počevši od 19. stoljeća, linije su bile uzemljene i pritom mislim na stvarnu zemlju. *Earth returns* [korištenje tla kao povratnog vodiča u telegrafiji, op. ur.] su vraćali signale kroz zemlju. *Earth currents* [prijenos telegrafskog signala kroz tlo, op. ur.] u telegrafskim i telefonskim linijama ukazivale su na prisutnost električnih, magnetskih i elektromagnetskih fenomena koji su se događali na geofizikalnoj razini. Sunčeve pjege i solarni ciklusi dovodili su se u vezu s prizorima aurore i magnetskim olujama koje su prekidale, a ponekad i *napajale* telegrafsku komunikaciju, šireći najezdu prirode dalje od geofizike, sve do onih vrata u kozmologiju poznatih kao sunce.

U 19. stoljeću priroda je bila u krugu s komunikacijskim tehnologijama i to je po sebi ukazivalo na njihovu varijabilnost i kontingenciju. Telegrafija, telefonija i bežične veze nisu bile međusobno odvojene, kao što nisu bile odvojene niti od onoga što se smatra tehnologijom. Striktno razlikovanje između prirode i tehnologije jednako je neosnovano. Ustvari, komunikacijske tehnologije nisu nužno imale nikakve veze s komunikacijama.

Telegrafija, telefonija i bežične veze funkcionirale su kao znanstveni instrumenti i kao nešto što bi se moglo nazvati *iskustvenim tehnologijama*, kao i komunikacijskim medijima u konvencionalnom smislu riječi. Teleskop je znanstveni instrument u pravom smislu riječi i iskustvena tehnologija za promatranje zvijezda i za gledanje kroz lomljene želje u druge udaljenosti. Nakon što je upotrijebljen u signalizaciji ili ranim oblicima telegrafije, teleskop i međuprostor upali su u krug komunikacijske tehnologije.

Godine 1876. je Thomas Watson, asistent Alexandera Grahama Bella, znao satima slušati bučne, predivne i tajanstvene signale prirodnog radija, daleko prije nego što je radio izumljen. Osluškivao je prvu, testnu telefonsku liniju koja je bila povezana *u seriju* s telefonom, kao i s njime samime, opisujući krug iskustvene tehnologije. Linija je djelovala kao neplanirana antena, daleko prije nego što su antene izumljene, i rezonirala je prirodnim elektromagnetizmom iz ionosfere i magnetosfere daleko prije nego što je Heinrich Herz empirijski opažao elektromagnetizam, daleko prije nego što je ionosfera uopće zamišljena, da i ne govorimo o njezinoj empirijskoj verifikaciji 20-ih godina, i prije nego što je magnetosfera uspostavljena 50-ih godina 20. stoljeća. Koristio je ključni dio komunikacijske tehnologije, takoreći, ali nije ni sa kime komunicirao.

U svojoj knjizi *History of the Telephone* (1911.) Herbert N. Casson je identificirao “*MISTERIOZNE ŠUMOVE*” kao “najčudniji i najopskurniji od svih telefonskih problema.” To se i moglo očekivati od uzemljivanja krugova, budući da ni sama Zemlja nije ništa drugo, kako reče Casson, nego veliki magnet, dok su telefonisti skloni “kriviti *indukciju* – maglovita riječ koja je obično označavala prirodnu sklonost elektriciteta da se petlja u stvari.”

Čudnovati i sablasni šumovi u telefonskim žicama. Šumovi! Ljudsko uho još nikada nije čulo takvu zbrku besmislenih šumova. Bilo ih je pljuckajućih i žuborećih, grčevitih i promuklih, zviždećih i vrištećih. Bilo je tu šuštanja lišća, kreketanja žaba, siktanja pare i lepeta ptičjih krila. Bilo je pucketanja iz telegrafskih žica, komadića razgovora s drugih telefona i čudnih cvileža koji nisu bili poput ijednog drugog poznatog zvuka. Linije koje su išle s istoka na zapad bile su bučnije od onih koje su išle sa sjevera na jug. Noć je bila bučnija od dana, a u sablasni ponoćni sat, nitko ne zna iz kakvog čudnog razloga, Babilon je bio na vrhuncu.<sup>4</sup>

4 Herbert N. Casson, *The History of the Telephone* (Chicago: A. C. McClurg & Co., 1911.), 120-122.

Za Cassona je predah od tih šumova nastupio 90-ih godina 19. stoljeća u obliku “indukcijskog kruga... jedini način je bio da se izvuku krajevi svih žica iz prljave zemlje i spoje drugom žicom... time bi se strahovito povećala upotrebe žica. To bi zahtijevalo pregradnju telefonskih centrala i izum novih signalnih sustava.”<sup>5</sup> Indukcijski krugovi bili su zatvoreni krugovi koji su uz velike troškove napustili zemlju i pokušali isključiti šumove, između ostaloga i zvukove prirode.

5 Casson, 122.

Ono što je zatvoreno u telefoniji s indukcijskim krugom ponovno je otvoreno s bežičnim vezama. Dvadesetih godina 20. stoljeća bežična tehnologija nije bila korištena samo u komunikaciji, nego je bila u žarištu znanstvene uspostave postojanja, ustrojstva i konfiguracije ionosfere, koja je zauzvrat u krug bežične tehnologije uvela komunikaciju na velike udaljenosti. Sustav se oslanjao na instrumentaliziranu ionosferu, koliko god nestabilna bila, kao dio svoje ne baš teške ožičenosti. Bežična tehnologija bila je podložna dnevnim i sezonskim fluktuacijama, ionizaciji solarne aktivnosti i turbulentnom ponašanju same ionosfere. Odgovarajući indukcijski krug naposljetku će uspostaviti geosinhroni sateliti, koji su ustvari nadomjesni komadići ionosfere. Dakako, doista zatvoren krug zahtijevao bi Faradayev kavez, izolacijska ploča, optičko vlakno i nemoguće velik izvor energije.

## Otvoreni i zatvoreni krugovi u teoriji medija

U uvodu svoje knjige *Wireless Imagination: Sound, Radio and the Avant-garde* iz 1992. opisao sam tri retoričke figure koje se javljaju u diskursima s kraja 19. i iz 20. stoljeća: to su vibracija, inskripcija i transmisija.<sup>6</sup> U svojoj knjizi *Noise, Water, Meat* usredotočio sam se na inskripciju i njezinu simboličnu tehnologiju, fonograf: sustav za pohranu i reprodukciju zasnovan na pisanju, nešto poput fotografije kao olovke prirode. Pisao sam nekoliko puta i o vibraciji i njezinim maglovitim pozivima ili bolje rečeno, izravnim pozivima na maglovitost: na simpatije i simfonije, rezonancije i harmonijske slogove koji se događaju prvenstveno na polju ezoterije, okultizma i metafizike. Moje aktualno istraživanje, kao što vidite, tiče se transmisije.

6 Douglas Kahn, “Histories of Sound Once Removed”, u: *Wireless Imagination: Sound, Radio and the Avant-garde*, ur. Douglas Kahn i Gregory Whitehead (Cambridge: MIT Press, 1992.).

Omiljene tehnologije znanstvenika su inskriptivne. Inskripcija se događa u knjigama koje čitamo i pišemo, u knjižnicama, arhivima, kinima i galerijama koje posjećujemo, i na sve većem broju ekrana u koje zurimo. Primjere inskripcije nalazimo na površini stranica, filmskih vrpce, platna, zidova, ekrana; na voštanim cilindrima, gramofonskim pločama, CD-ovima i DVD-ovima, matičnim pločama, magnetskim memorijama i čipovima, u obliku bitova, pitova, kodova, krugova, skriptova, transkripcija, alfabeta i ispisa, crteža, glazbenih nota, karata, fotografija, zvučnih snimki, filmova, baza podataka i krugova, u velikom retoričkom nizu točaka, crta, slika, tekstova, granica, mreža itd.

Kako je ustvrdio teoretičar medija Friedrich Kittler, stručni tekstovi proizvode se kroz svoje tehnologije. Jedna od njegovih najpoznatijih knjiga usredotočena je na tri inskriptivne tehnologije – *Gramofon, Film i Pisaču mašinu* – a inskripcija zauzima povlašteno mjesto i u njegovim djelima o povijesti medija, osobito u trenutku kada se javlja transmisija. Kao nadopuna Kittlerovu radu, želio bih pokazati gdje bi se taj inskriptivni okvir mogao otvoriti prema transmisiji.

Na početku svoga oglada “There is No Software” Kittler spominje eklektičnu prirodu koja je svojstvena književnosti: “Čini se da je sve do Hölderlinova doba čak i puki spomen munje bio

- 7 Friedrich Kittler, "There Is No Software", u: *Literature, Media, Information Systems*, ur. John Johnston (Amsterdam: OPA, 1997.), 147.

dovoljan dokaz o njezinoj mogućoj poetskoj uporabi. Danas, nakon metamorfoze te munje u elektricitet, pisani tekst prolazi kroz mikroskopske inskripcije, koje, za razliku od svih povijesnih oruđa za pisanje, mogu i same čitati i pisati."<sup>7</sup> U ovoj izjavi nalazimo panoramski pregled od geofizike preko različitih slojeva povijesti sve do kruga u krutom stanju, samo što nema napona koji bi jurio kroz tisak kao krugove ili kroz mikroskopski napisane inskripcije koje Kittler ondje nalazi. On zatvara vrata, takoreći u indukcijski krug koji je isključio munju, prirodu i druge šumove iz komunikacijske tehnologije i štoviše, zarobljen je u petlji svoje sposobnosti da sam čita i piše.

Povijesno ovladavanje munjom, od početnih pokušaja prosvjetiteljstva preko atmosferskog elektriciteta do mikroprocesora, doista je zadivljujuće, ali zapadnjački ideal kontrole nad prirodom, osobito polazeći od metaforičke veličine geofizikalne moći, rasvjetljava našu ekološku katastrofu, gdje je munja, ili njezin nedostatak, samo jedan blještavi znak klimatske promjene. Okolišnu juhu presolili su brojni romantičarski kuhari. Sada kada naš odnos prema planetu određuje nas, naše krhko biološko postojanje i duhove mnoštva kroz koje razmišljamo, dobar je trenutak da se iznova promisle mediji.

Kittlera, dakako, već dugo zanima način na koji su mediji koji nas određuju sami određeni ratom, i stoga ga više od munje zanima munjeviti rat: Blitzkrieg više od samog Blitzza. Za Kittlera se iskonski prizor transmisije događa u ratno doba, za upotrebe bežične tehnologije u rovovima Prvog svjetskog rata. Međutim, on priziva transmisiju samo kako bi je odmah prenio u inskripciju kriptografije. Kriptografske jedinice signalnog voda bile su odgovorne za kodiranje transmisije svojih poruka i dekodiranje uhvaćenih neprijateljskih poruka, kao nužan ishod, kako kaže Kittler, intrinzične taktičke slabosti bežičnog presretanja. (Proizvod Kittlerova povlačenja iz transmisije u kriptografiju može se iščitati na osnovi Derridine kritike prisutnosti glasa, gdje presretanje transmisije ironično postaje zagađenom socijalnošću povezanom s pisanjem, a privatizacija asociirana uz govor povezuje se s inskripcijom kriptografije.)

To dopušta da se *telos* konstruiran iz kriptografije Prvog svjetskog rata proširi na 20. stoljeće i njemački stroj Enigmu, ulogu Alana Turinga u razbijanju koda Enigme i njegov vlastiti Univerzalni Turingov stroj, misaoni eksperiment suvremenog računalstva. Taj povijesni scenarij izložen je u njegovu eseju "Media Wars: Trenches, Lightning, Stars", gdje su, sasvim pošteno, komanda i kontrola u ratu stavljene u kontekst komandi i kontrole napona računalnih medija.<sup>8</sup>

- 8 Friedrich Kittler, "Media Wars: Trenches, Lightning, Stars", u: *Literature, Media, Information Systems*, 117-129.

Bilo bi teško u ovom ograničenom vremenu opisati vojne komunikacijske prakse na frontovima Prvog svjetskog rata, ali dovoljno je reći da Kittler ističe kriptografsku jedinicu u signalnom vodu toliko da potpuno isključuje sve druge funkcije, osobito dvije: (1) nadgledanje komunikacija uz uporabu pred-Marconijskih bežičnih načela indukcije i curenja; i (2) jedinice za "usmjeravanje i pronalaženje" (Direction-Finding) ili D/F.

Što se onog prvog tiče, njemački signalni vodovi u Prvom svjetskom ratu koristili su zemljanu dipolnu napravu zvanu Erdsprechgerät, ili doslovce *zemljana govorna naprava*, u kojoj je zemlja bila pretvorena u prijemnik kako bi se presrele poruke koje su curile iz tla i induktivnih polja linija. Pokazalo se da je time pretvorena i u antenu koja je primala prirodno prisutan radio sa, kako je zapisao Heinrich Barkhausen, "zviždećim tonovima [...]" koji su u mnoge dane bili tako snažni i česti da je prisluškivanje [neprijateljskih poruka] često bilo nemoguće."<sup>9</sup> Godine 1919., odmah nakon rata, Barkhausen je napisao prvi znanstveni članak o prirodnom radiju zasnovan na svojim opažanjima iz rata.

- 9 Heinrich Barkhausen, "Zwei mit Hilfe der neuen Verstärker entdeckte Erscheinungen" *Physikalische Zeitschrift* 20:17 (1. rujna 1919.), 401-403; i "Whistling tones from the earth", *Proceedings of the IRE*, 18:7, 1155-1159.

Što se tiče aktivnosti D/F jedinica, dok su kriptografi dekodirali bežične poruke kako bi doznali za planove neprijateljske vojske, one su koristile antene kako bi locirale izvorište transmisije i komandnu strukturu onih koji bi je mogli odašiljati i primati. Tako je, čak i ako poruka nije sadržavala nikakav koristan vojni sadržaj ili se pak nije mogla dekodirati, sam elektromagnetski signal pružao vrijedne informacije, koje su se mogle pokazati presudnima za vojne operacije. T. L. Eckersley je pripadao D/F jedinici na Sinajskom poluotoku i bio je britanski pandan Barkhausenu, budući da je bio prvi engleski govornik koji je napisao znanstveni članak o *whistlerima*.

Štoviše, tijekom 20-ih godina Eckersley je sudjelovao u istraživačkim krugovima Edwarda Appletona i drugih koji su usmjeravali bežične signale ravno u nebo kako bi promišljali postojanje, ustrojstvo i konfiguraciju ionosfere, koja je zatim spojena u krug za komunikaciju na velike udaljenosti. Izučavanje *whistlera* bilo je po sebi ključ za razvoj istraživanja ionosfere i znanosti o radiju, a sama D/F aktivnost povezana je s navigacijskim sustavima i radarom. Krajem 20-ih i početkom 30-ih godina je Karl Jansky u Bell Laboratorijima bio uključen u D/F kada je locirao prvu radijsku astronomsku buku svemira, koja je potjecala iz središta galaksije, i emitirao je na njujorškoj radijskoj postaji.

Tako su prisluškivanje i D/F bili važni momenti u otvaranju komunikacijskih praksi u rovovima Prvog svjetskog rata kako bi se uveli govor zemlje, ionosfera i kozmos te dodala stvarna prostorna dimenzija, a ne tek izvukao neki kriptografski i inskriptivni okvir. Dakako, sve to bilo je usko povezano s kriptografijom, ali moj je argument da je bilo i obrnuto. Stvar je u tome da se trebamo odmaknuti od znanstvenih tehnologija.

Možete steći dobar prostorni osjećaj iz jednog opisa Prvog svjetskog rata iz pera Waltera Benjamina, koji ga je u djelu *Jednosmjerna ulica* prikazao kao “pokušaj novog i dotad nevidenog petljanja u kozmičke sile.”

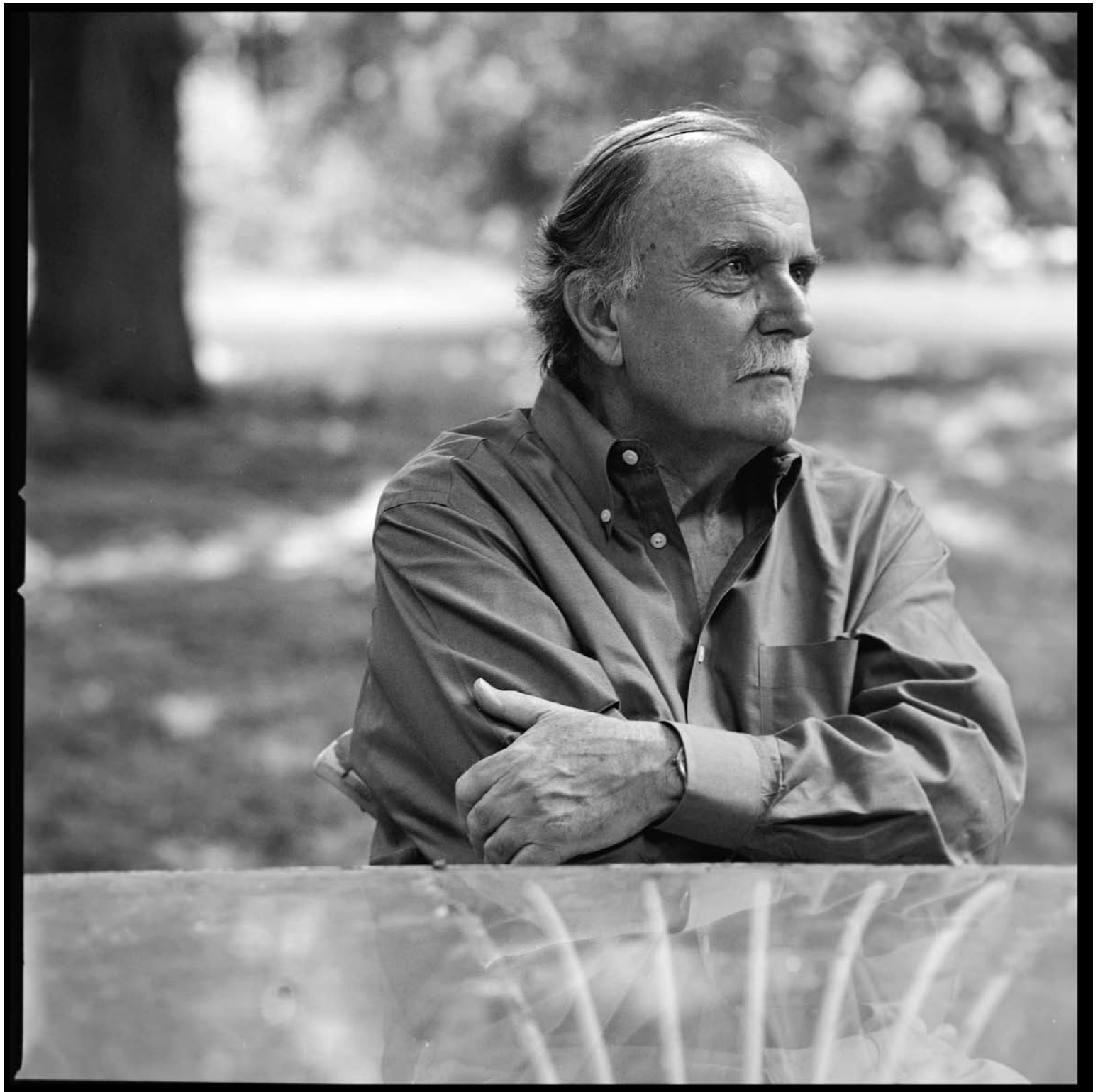
Ljudske mase, plinovi, električne sile, sve je to bačeno u otvorene prostore, visokofrekventne struje prožele su krajolik, na nebu su se pojavile nove zvjezdane konstelacije, zračni prostor i oceanske dubine tutnjale su propelerima i posvuda su u Majci Zemlji prokopane žrtvene jame. Velike zaruke s kozmosom prvi put se dogodilo u planetarnim razmjerima – naime u duhu tehnologije.<sup>10</sup>

10 Walter Benjamin, “One-Way Street”, u: *Selected Writings, Volume 1, 1913-1926* (Cambridge: Harvard University Press, 1996.), 486-487.

Krug otvoren za povijesnu kontingenciju komunikacijskih tehnologija u odnosu na prirodu stvorit će *telos* elektromagnetskih medija iz rovova koji vode u razvoj radijske infrastrukture i tehnika umnožavanja valova; spektar vlasničkih prava i pravila; geografsku i geofizikalnu arhitekturu današnjeg računalstva, kako unutar, tako i izvan ratovanja i potreba nacionalne sigurnosti; navigacijskih sustava, globalnog pozicioniranja, mobilnih medija, daljinskog otkrivanja, radijske astronomije; da i ne spominjemo geofizikalne sile koje određuju izvore energije.

Stoga, da sažmemo, način na koji je Alvin Lucier u drugoj polovici 60-ih godina počeo raskidati zatvorene krugove elektronske glazbe kako bi dopustio prostoru da intervenira bio je ponavljanje povijesti načina na koji je priroda spojena u seriju i u krug te isključena indukcijskim krugovima komunikacijskih tehnologija. U teoriji medija Friedrich Kittler je zacrtao povijest medija kroz zatvoreni krug inskripcije – a u tome su mu se pridružili svi oni za koje se “digitalno” poistovjećuje s kodom u književnim studijima i svim onim situacijama gdje se javljaju poteškoće pri odvajanju od stranice ili čipa i uzdizanju u stvarne prostore transmisije, elektromagnetizma i signala. Osvrnemo li se na zagonetku s kojom se sredinom 60-ih suočio Alvin Lucier s obzirom na opcije koje su mu se otvorile između varijanti zatvorenog kruga u elektronskim glazbenim sustavima, Friedricha Kittlera možemo smatrati sintesajzerom. Ono što je potrebno, to su novije glazbe i krugovi svih vrsta, koji su otvoreni prema *prirodi* komunikacija, uzemljenoj u nekom *earth returnu*.





Alvin Lucier, photo: Amanda Lucier

# In Series, In Circuit

Douglas Kahn

I would like to consider the work of American experimental composer Alvin Lucier in relation to media history and theory, first by looking at features of his work in electronic music, second by comparing them to notions of open and closed circuits in communications media history and, third, notions of open and closed circuits in media theory, in particular, that of Friedrich Kittler but certainly suggestive of other theories less historically argued. I would like to show how Lucier's work exemplifies a way of conceiving communications media in relation to nature. Communications technologies are usually not mentioned in the same breath as nature, so this requires a different historical perspective and media theory.

Lucier's work is known for its attention to acoustics, i.e., physical mechanics of sound; it also has features relating to *transmission*, i.e., electromagnetism, and by association, communications media. In fact, a number of his pieces set-up a trade between acoustical and electromagnetic phenomena: *I am sitting in a room* being the best known.

Bringing nature into the circuit of music and machines presents the possibility of historically attending to the electric and electromagnetic in electronic music, which has usually been understood as a parade of instruments—the Telharmonium, Theremin, Ondes Martenot, Trautonium—accompanied by their inventors, composers and movie soundtracks. To date, discourses of electronic music have been compelled to be complicit with technological trajectories in the absence of positive material and environmental touchstones whereas, from such a basis, electronic music could easily proceed to lay cultural claim to the ubiquity of the signal and electronic substrate that drive contemporary communications as a whole.

## Alvin Lucier

My research on certain works by Lucier, as well as the artist Joyce Hinterding, has proceeded specifically from their use of VLF, very low frequency electromagnetic waves. Naturally-occurring VLF, sometimes known as natural radio, was first heard in 1876, about 20 years before Marconi's wireless technology. There is about 90 years of anecdotal, scientific, and amateur record prior to Lucier's first—unsuccessful—attempt in 1968 to use VLF artistically. He was successful in his composition *Sferics* in 1981. He also alluded to sferics in his *Navigations for Strings* of 1991, based on the VLF signals transmitted by the Omega Navigation Beacon, polluting the late-night listening nature of his earlier recordings.

He was attracted to the fact gleaned from scientific accounts that the delicate little sliding tones of tweeks and glissandi of whistlers were created by huge energy sources such as lightning and modified over enormous geophysical distances bouncing through the atmosphere and, at times, spiraling around ionized flux lines in the magnetosphere several earth radii out into space and back again.

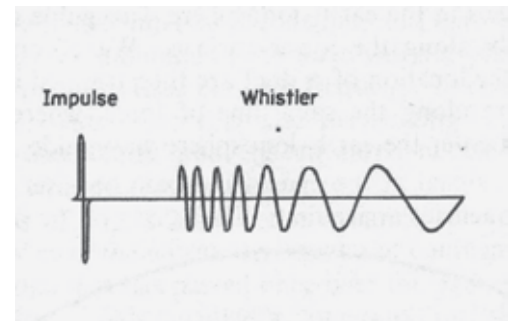
The figure here shows an idealized signature of a whistler, with an initial noisy impulse from the full spectrum electromagnetic burst of lightning, followed by a period of silence as the signal leapfrogs the equatorial region while traveling in the magnetosphere, ending with the glissando of the whistler itself once transduced to an acoustical form. Noise, silence and glissando coincidentally happens to be the holy trinity of modernist music.

What Lucier heard, even if they were other varieties of naturally-occurring VLF emissions and not whistlers proper, involves a remarkable shift in magnitude, from global and larger-than-global expanses to little blips, as well as the embodiment and foreshortening of such expanse in a little blip. From another location along the electromagnetic spectrum, stars perform this foreshortened magnitude all the time. If their tiny transmitted blips were closer, we might call it daytime.

Lucier's fascination involves two important concerns within his work. The first is long sounds and the second is the idea of an open circuit, expressed in his attitude toward electronic music technology. By long sounds I don't mean long in their duration but, rather, long in the distance of their production. The sounds of *Sferics* are very short in duration, but involve enormous distances to produce. The idea of long sounds had clear expression in Lucier's *Quasimodo the Great Lover* (1970):

for any person who wishes to send sounds over long distances through the air, water, ice, metal, stone, or any other sound-carrying medium, using the sounds to capture and carry to listeners far away the acoustic characteristics of the environments through which they travel.<sup>1</sup>

Sounds are miked and amplified in series with the intervening space modifying the sounds between each relay; not only gathering up other ambient sounds, but also traversing the medium of the space itself with its acoustical properties. This piece was inspired by a lecture Lucier had heard on how Humpback whales communicate at very long distances using the acoustic channel of cold



From Robert A. Helliwell, *Whistlers and Related Ionospheric Phenomena* (Stanford: Stanford University Press, 1965), 5.

<sup>1</sup> Alvin Lucier, *Reflexionen, Reflections* (Köln: MusikTexte, 1995), 326.

2 Lucier, 106.

temperature layers in the ocean, something of a marine equivalent to the ionospheric cavity that serves as a electromagnetic wave guide for sferics. *Apropos* to both whales and sferics, he thought that for the sake of performance, the simple acoustical sweeps of whistling sounds were most appropriate “to travel through the environments to test them,” rather than vocal sounds, which end up after several relays sounding like moaning. He also avoided improvisation because, “It would have been stupid of me to impose my personal ideas about sounds because my personal ideas don’t have anything to do with the spaces.”<sup>2</sup>

The effect over the length by which a sound is produced can be found in a naturalist mode in the writings of Alexander von Humboldt, Henry David Thoreau and John Muir. In *Walden*, Thoreau wrote:

Sometimes, on Sundays, I heard the bells, the Lincoln, Acton, Bedford, or Concord bell, when the wind was favorable, a faint, sweet, and, as it were, natural melody, worth importing into the wilderness. At a sufficient distance over the woods this sound acquires a certain vibratory hum, as if the pine needles in the horizon were the strings of a harp which it swept. All sound heard at the greatest possible distance produces one and the same effect, a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of earth interesting to our eyes by the azure tint it imparts to it. There came to me in the case a melody which the air had strained, and which had conversed with every leaf and needle of the wood, that portion of the sound which the elements had taken up and modulated and echoed from vale to vale.<sup>3</sup>

3 Henry David Thoreau, *Walden* (Princeton University Press, 2004), 123.

By describing the effect of the intervening space as modulation fits wells into the vernacular of electronic music, which brings us to a second important concern of his work: breaking open the technological circuit to allow intervening space to act upon the sound.

During the mid-1960s when Lucier took up electronics, musicians were using hardwired circuits within synthesizers, or programming institutional computers, or using DIY approaches with separate modular components; all involved in modifying sounds by sending them through the system as signals, releasing them acoustically only at the end of the process. Lucier felt he had entered the game late, so he wanted to develop a different approach. Thus, he broke open the components and circuits and let some air in, so to speak. He let the properties of intervening space modify sounds, as in Thoreau’s observation.

For Lucier, space became modular component of a circuit, using acoustical properties to modulate a sound before going back into electronics. What one heard were long sounds with their distances built, for instance, from recycling the space in *I am sitting in a room*, or from the traversal of many rooms and other spaces in *Quasimodo*, *The Great Lover*. Lucier placed actual space *in series* and *in circuit* with the technology. This strategy happens to be part and parcel of the historical development of communications technologies. Contrary to the idea of “annihilating space and time,” communication technologies placed space and the tangible environment, i.e., nature, *in series* and *in circuit*.

## Open and closed circuits in media history

Communications technologies are the unabashed signs, perhaps the most public because of their role in consumer culture, of a remaining futurity and modernity that has otherwise become nostalgic—their functioning in this respect is one thing that scholarship shares with consumer electronics markets. The elimination of nature is proportional to its function as a sign of modernity, despite the fact that there have been historical periods where nature has been prominently *in circuit* with communications technology, and no period where it has not had a place.

Beginning in the 19th Century, lines were grounded, and that meant the actual ground. *Earth returns* returned signals through the earth. *Earth currents* in telegraph and telephone lines signaled the presence of electrical, magnetic and electromagnetic phenomena occurring at a geophysical level. Sunspots and solar cycles correlated to auroral displays and magnetic storms that disrupted and, at times, *powered* telegraphic communication, extending the incursion of nature beyond geophysics to that gateway of cosmology known as the sun.

In the 19th Century nature was *in circuit* with communications technologies, and this in itself was indicative of their variability and contingency. Telegraphy, telephony and wireless were not discrete unto themselves, nor were they discrete onto what is assumed to be technology. A hard and fast distinction between nature and technology is likewise inaccurate. Indeed, communications technologies did not necessarily have anything to do with communications.

Telegraphy, telephony and wireless functioned as scientific instruments, and what can be termed *experiential technologies*, as well as communications media conventionally understood. A telescope is a scientific instrument proper and an experiential technology for stargazing and for gazing through refracted desires onto other distances. When it was used with semaphore or early forms of telegraphy, a telescope and the intervening space fell into the circuit of communications technology.

In 1876, Thomas Watson, Alexander Graham Bell's assistant, would listen for hours on end to the noisy, beautiful and mysterious signals of natural radio long before radio was invented. He listened on the first telephone test line that had been placed *in series* with a telephone, as well as with himself, describing the circuit of an experiential technology. The line functioned as an unwitting antenna, long before antennas were invented, and resonated with natural electromagnetism from the ionosphere and magnetosphere, long before Heinrich Herz empirically observed electromagnetism, long before the ionosphere was imagined let alone empirically verified in the 1920s, and before the magnetosphere was established in the 1950s. He was using a key piece of communications technology, so-called, but was not communicating with anyone.

Herbert N. Casson, in his *History of the Telephone* (1911) identified "*MYSTERIOUS NOISES*" as "the most weird and mystifying of all the telephone problems." So much could be expected from grounding circuits since the earth itself was little else, say Casson, than a big magnet, whereas telephonists were prone to lay "blame on *induction* – a hazy word which usually meant the natural meddlesomeness of electricity."

Strange and uncouth noises on the telephone wires. Noises! Such a jangle of meaningless noises had never been heard by human ears. There were spluttering and bubbling, jerking and rasping, whistling and screaming. There were the rustling of leaves, the croaking of frogs, the hissing of steam, and the flapping of birds' wings. There were clicks from telegraph wires, scraps of talk from other telephone, and curious squeals that were unlike any known sound. The lines running east and west were noisier than the lines running north and south. The night was noisier than the day, and at the ghostly hour of midnight, for what strange reason no one knows, the Babel was at its height.<sup>4</sup>

<sup>4</sup> Herbert N. Casson, *The History of the Telephone* (Chicago: A. C. McClurg & Co., 1911), 120-122.

For Casson, reprieve from such noise arrived in the 1890s in the form of the "metallic circuit... the only way was to pull up the ends of each wire from the tainted earth, and join them by a second wire... an appalling increase in the use of wire. It would compel the rebuilding of the switchboards and the invention of new signal systems."<sup>5</sup> Metallic circuits were closed circuits that, at great expense, abandoned the ground and attempted to exclude the noises, among them, the sounds of nature.

<sup>5</sup> Casson, 122.

What was closed down with the metallic circuit in telephony was opened again in wireless. In the 1920s, wireless was used not only in communication, it was central to the scientific establishment of the existence, constitution and configuration of the ionosphere which, in turn, was brought into the circuit of wireless long distance communication. The system relied on an instrumentalized ionosphere, no matter how unstable, as part of its not-so-hard wiring. Wireless was subject to daily and seasonal fluctuations, to the ionization of solar activity, and to turbulent behavior of the ionosphere itself. A corresponding metallic circuit would eventually be established by geosynchronous satellites, in effect, surrogate patches of ionosphere. Of course, to be in a truly closed circuit would require a Faraday cage, isolation table, optical fiber, and an impossible source of energy.

## Open and closed circuits in media theory

In my introduction to *Wireless Imagination: Sound, Radio and the Avant-garde*, from 1992, I described three rhetorical figures occurring in discourses on sound in the late-19th and 20th centuries: vibration, inscription and transmission.<sup>6</sup> My book, *Noise, Water, Meat* concentrated on inscription, with its emblematic technology the phonograph, a storage and playback system based on writing, much like the pencil of nature, photography. I've written a few times about vibration, with its nebulous appeals or, rather, direct appeals to the nebulous: to sympathies and symphonies, resonances, and harmonic orderings occurring primarily in esoteric, occult and metaphysics. My present research, as you can see, is on transmission.

<sup>6</sup> Douglas Kahn, "Histories of Sound Once Removed," *Wireless Imagination: Sound, Radio and the Avant-garde*, edited by Douglas Kahn and Gregory Whitehead (Cambridge: MIT Press, 1992).

The preferred technologies of scholars are inscriptive. Inscription occurs in the books we read and write, in the libraries, archives, cinemas, and galleries we frequent, and on the proliferating screens at which we stare. Inscriptions stick to the surface of pages, film strips, canvas, walls, screens; wax cylinders, LPs, CDs and DVDs, motherboards, magnetic storage devices and chips, in the form of bits, pits, codes, circuits, scripts, transcriptions, alphabets and prints, drawings, musical notation, maps, photographs, sound recordings, films, data bases, and circuits, in a larger rhetorical array of points, lines, images, texts, boundaries, networks, etc.

As the media theorist Friedrich Kittler has argued, scholarly texts are produced through their technologies. One of his best known books focuses on three inscriptive technologies—*Gramophone, Film, Typewriter*—and inscription is privileged in his writings on media history, especially at the point where transmission appears. As a complement to Kittler's work, I would like to show where this inscriptive frame could be opened to transmission

At the start of his essay "There is No Software," Kittler mentions an electric nature residing in literature: "Up to Hölderlin's time, a mere mention of lightning seems to have been sufficient evidence of its possible poetic use. Nowadays, after this lightning's metamorphosis into electricity, manmade writing passes instead through microscopically written inscriptions, which, in contrast to all historical writing tools, are able to read and write by themselves."<sup>7</sup> In this statement there is a panoramic sweep from geophysics through various layers of history down to the solid-state circuit, just short of the voltages coursing through the printing that are circuits and the microscopically written inscriptions that Kittler finds there. It closes the gate, so to speak onto a *metallic circuit* that has closed off lightning, nature and other noises from communications technology and, moreover, loops in its ability to read and write itself.

The historical mastery of lightning, from Enlightenment forays into atmospheric electricity to micro-processing, is indeed remarkable, but the Western ideal of control over nature, especially descending from a metaphorical magnitude of geophysical power, illuminates our ecological disaster where lightning or the lack of it is but one flashing sign of climate change. The environmental baby is thrown out with the Romantic bath water. Now that our relationship to the planet determines us, our fragile biological existence as well as the multitude spirits through which we think, it is a good time to rethink media.

Kittler, of course, has long been interested in how the media that determine us are determined by war, and is thus less interested in lightning than the lightning war, the Blitz, of Blitzkrieg. For Kittler, the primal scene of transmission takes place in war, in the use of wireless in the trenches of WWI. However, transmission is invoked only to be quickly taken into the inscriptions of cryptography. The signal corps cryptography units were responsible for coding the transmission of their messages and decoding intercepted enemy messages, as a necessary outcome, according to Kittler, of the intrinsic tactical weakness of wireless interception. (The product of Kittler's retreat from transmission to cryptography can be read off Derrida's critique of the presence of the voice, where interception of transmission ironically becomes the contaminated sociality associated with writing, and the privatization associated with speech is taken up with the inscriptions of cryptography.)

This allows a *telos* constructed from WWI cryptography to extend across the 20<sup>th</sup> Century to the German Enigma machine, Alan Turing's role in breaking the Enigma code, to his own Universal Turing machine, the thought experiment of modern computation. This historical scenario is laid out in his essay, "Media Wars: Trenches, Lightning, Stars," and fair enough, command and control in war inscribed onto the commands and voltage controls of computational media.<sup>8</sup>

It would be difficult in the time allotted to describe military communications practices at the front of WWI, but suffice to say that Kittler privileges the cryptography unit in signal corps to the total exclusion of other functions, two in particular: (1) communications surveillance using pre-Marconi wireless principles of induction and leakage, and (2) the Direction-Finding units, or D/F.

Per the former, the German signal corps in WWI used an earth dipole device called the Erdsprechgerät, literally, *earth speech device*, in which the earth was transformed into a receiver to intercept communications leaking from grounds and inductive fields of the lines. As it turned out, it also turned into an antenna that received naturally-occurring radio with, as Heinrich Barkhausen wrote, "whistling tones [...] so strong and frequent on many days that at times listening in [to enemy communications] was impossible."<sup>9</sup> In 1919, immediately following the war, Barkhausen wrote the first scientific paper on natural radio based on the observations made during the War.

With respect to D/Fing, whereas cryptographers decoded wireless messages to learn about enemy troop plans, the direction-finding unit used their antennas to locate where the transmission originated, and the command structure in who might be sending and receiving it. So even if no useful military content occurred in a message, or the message could not be decoded, the electromagnetic signal itself served as valuable information that could prove crucial to military operations. T. L. Eckersley belonged to a D/F unit on the Sinai Peninsula, and was the British counterpart to Barkhausen, since he was the first Anglophone to write a scientific paper on whistlers.

Moreover, through the 1920s, he worked in the research circles of Edward Appleton and others who directed wireless signals straight into the sky to reflect on the existence, constitution and configuration of the ionosphere, which was then brought into circuit for long-distance communication. Whistler research itself was key to the development of ionospheric research and radio science and D/Fing itself was related to navigation systems and radar. Later in the 1920s and

7 Friedrich Kittler, "There Is No Software," *Literature, Media, Information Systems*, edited by John Johnston (Amsterdam: OPA, 1997), 147.

8 Friedrich Kittler, "Media Wars: Trenches, Lightning, Stars," *Literature, Media, Information Systems*, 117-129.

9 Heinrich Barkhausen, "Zwei mit Hilfe der neuen Verstärker entdeckte Erscheinungen," in *Physikalische Zeitschrift*, Vol 20, No. 17 (1 September 1919), 401-403; and "Whistling tones from the earth," *Proceedings of the IRE*, Vol. 18, No. 7, 1155-1159.

early-30s, Karl Jansky at Bell Labs was involved in direction-finding when he located the first radio astronomical noise of the universe arising from the center of the galaxy, which he then broadcasted on a NY radio station.

Thus, overhearing and D/Fing are important moments to crack open the communicative practices in the trenches of WWI to let in earth speaking, the ionosphere, the cosmos, and to add actual spatial dimension, not just to extract a cryptographic and inscriptive frame. They were, of course, closely tied to cryptography but, my argument is: vice versa. The point is to get off the page of scholarly technologies.

You can get a good spatial sense from Walter Benjamin's characterization in *One-Way Street* of WWI, "an attempt at new and unprecedented commingling with the cosmic powers."

Human multitudes, gases, electrical forces were hurled into the open country, high-frequency currents coursed through the landscape, new constellations rose in the sky, aerial space and ocean depths thundered with propellers, and everywhere sacrificial shafts were dug in Mother Earth. The immense wooing of the cosmos was enacted for the first time on a planetary scale—that is, in the spirit of technology.<sup>10</sup>

10 Walter Benjamin, "One-Way Street," *Selected Writings, Volume 1, 1913-1926* (Cambridge: Harvard University Press, 1996), 486-487.

A circuit open to the historical contingency of communications technologies upon nature will generate an electromagnetic media *telos* from the trenches leading to the development of radio infrastructure and techniques of wave propagation; spectrum property rights and regulations; the geographical and geophysical architecture of present day computation, both inside and outside of war and the exigencies of security states; navigation systems, global positioning, mobile media, remote sensing, radio astronomy; not to mention geophysical forces subtending energy sources.

Therefore, to summarize, the way in which Alvin Lucier first began to break open the closed circuits of electronic music to allow space to intervene in the latter-half of the 1960s, was a reiteration of the history of how nature was brought in series and in circuit and excluded in metallic circuits of communications technologies. In media theory, Friedrich Kittler has routed media history through a closed circuit of inscription—he is joined in this by all those for whom the "the digital" is equated with code in literary studies and wherever difficulty exists to rise off the page or chip to actual spaces of transmission, electromagnetism and signal. If we go back to Alvin Lucier's conundrum in the mid-1960s when he faced the options presented to him among the closed-circuit varieties of electronic music systems, we can say that Friedrich Kittler is a synthesizer. What is needed are newer musics, and circuits of all variety that are open to the *nature* of communications, grounded in an earth return.





Jacob Kirkegaard, iz rada 4 rooms

# Na granici čujnoga

Louise K Wilson

S engleskoga prevela Marina Miladinov

U ovom tekstu najprije ću istražiti kako su suvremeni umjetnici zagospodarili određenim akustičkim svojstvima koja su prisutna unutar arhitektonskih prostora – prvenstveno rezonancijom i reverberacijom – zbog njihovih estetskih i slušnih mogućnosti, kao i zato što naznačuju poetski i filozofski teritorij. Tekstualni tropi koji proizlaze iz termina ‘rezonancija’ bit će istraženi na primjeru djela danskog umjetnika Jacoba Kirkegaarda i njegova projekta aktiviranja “psihologije mašte” u razmatranju Zone isključenja oko Černobila.

Ta zaokupljenost nematerijalnošću radijacije u Kirkegaardovu radu razmotrit će se zatim i s obzirom na druge suvremene radove sa zvukom u kojima se sonificira apstraktan i neopipljiv materijal. U aktualnom nizu *Električnih šetnji* (*Electric Walks*), koji je proizvela umjetnica zvuka i skladateljica Christina Kubisch, na primjer, gledatelja se poziva da posluša nadzemna i podzemna elektromagnetska polja u gradskoj sredini. Te javne šetnje istražiti će se zbog uloge koju *input* zvuka “uživo” ima u prepoznavanju sjecišta javnog i privatnog prostora.

## Sobe koje govore

“Zvuk ističe svojstva danog prostora, njegovu materijalnost i osobine, kroz reverberaciju i odražavanje, a te osobine pak utječu na dani zvuk i na način na koji ga se čuje. U tome postoji složenost koja nadmašuje puku akustiku i prelazi u psihologiju mašte” (LaBelle 123)

Osvrnimo se najprije na definiciju tih akustičkih svojstava unutar sfere auralne arhitekture: svojstvo reverberacije je, akustički govoreći, definirano kao “efekt širenja u kojemu se zvuk nastavlja nakon što se prestao emitirati. Odražavanje zvuka od površina u okolnom prostoru dodaje se izravnom signalu. Što duže ti odrazi sačuvaju svoju energiju, to duže je vrijeme reverberacije”. (Augoyard i Torgue, 111). Poetičniji opis bio bi da je to “način na koji opažamo prostor kroz vrijeme” (Thompson, 186).

To akustično svojstvo sveprisutno je u svakodnevnom životu, bilo da je osoba toga svjesna ili ne, iako je jedan od najmoćnijih načina osjećanja prostora upravo kroz suptilne varijacije reverberacijskih svojstava prostorije. John M. Hull je pisao o različitim “akustičkim ovojima” kroz koje prolazi dok hoda od kuće do ureda. Ta potreba za navigacijom u odsustvu vida – Hull je potpuno slijep – urodila je svježiju o tome kako svaki zvuk u tom ‘ovoju’ ovisi o drugim zvukovima:

“U drugom sam svijetu. I on je, poput doma, ograđen, ali za razliku od te tople intime, on je velik, oštar, čist i neosoban. U daljini osjećam miris papira i laštila. Odjek mogega štapa oživljava čitavo predvorje jekom. Vlastiti koraci govore mi dok se približavam dizalu. Ono se sastoji od metalnih vrata s drvenim okvirom, uživam u tim ostrim, ravnim linijama i sada sam u dizalu. Malo je veće od moga tijela; iz nekog razloga želim zamahnuti štapom od ugla do ugla kako bih se uvjerio da sam sâm. Vrata se zatvaraju uz šum izbačenog zraka i ja se dižem. Pod nogama osjećam pritisak i laganu reverberaciju, pa škljocaj dok prolazim s kata na kat i dizalo me izručuje.” (Hull, 208)

Očigledno je da zvukovi nisu izolirani i da ih se ne može odvojiti od haptičkih osjeta s kojima su povezani<sup>1</sup>. Akustička svojstva prostorâ oživljava prisutnost ljudi koji ih nastanjuju; “baš kao što su izvori svjetlosti potrebni kako bi osvijetlili vizualnu arhitekturu, tako su i izvori zvuka (sonički događaji) potrebni kako bi “osvijetlili auralnu arhitekturu da postane auralno opažljiva.” (Blessner & Salter, 15-16)

Reverberacija neposredno proizlazi iz arhitekture koja je proizvodi i rijetko se susreće u prirodnom svijetu. Zajedno s rezonancijom<sup>2</sup> sačinjava akustički potpis određenog prostora, igrajući veliku ulogu u subjektivnoj kakvoći zvuka neke prostorije. Reverberacija nas podsjeća na to kako auralna arhitektura, odnosno spoj većeg broja površina, predmeta i geometrija, može imati i društveno značenje (Blessner & Salter, 3). Lako se možemo sjetiti primjera kao što su predvorja u korporacijskim prostorima, gdje izbor materijala pojačava učinak koraka pri dolasku i može pobuditi određenu asocijaciju na moć. Postoji iznenađujuća povijest nastojanja da se reverberacija nadzire i simulira na mnoge načine – kao da se želi utjecati na našu percepciju kroz neku vrstu slušne akulturacije.<sup>3</sup> Kulturne sklonosti mijenjaju se zajedno s pomacima u tehnološkom, arhitektonskom i akustičkom inženjerstvu, i doista se početkom 20. stoljeća na “jeku, reverberaciju i rezonanciju gledalo kao na neku vrstu pojačane buke” (Blessner & Salter, 108).

Za umjetnike i skladatelje su reverberacija i rezonancija prostorâ sve češće glavni predmet skladbi i zvučnih umjetničkih djela, a koriste se i posebne i često neobične lokacije kako bi se ti efekti istaknuli. Tako je projekt *Resonant Spaces*, koji se odvijao u Škotskoj 2006. godine, promovirao niz koncerata glazbenika Akia Suzukija i Johna Butchera na “lokacijama punim rezonancije i jeke, koje se odlikuju fantastičnim ambijentalnim zvukovima ili gustim, gotovo beskonačnim reverberacijama”<sup>4</sup>; u ovom slučaju bile su to špilje, spremnici za naftu, rezervoari i mauzoleji. Još je značajniji bio način na koji je američka skladateljica Pauline Oliveros tražila špilje, katedrale i druga odjekujuća mjesta za izvođenje svoga rada. *Deep Listening* (1994.) snimljen je u četiri i pol metra dubokoj cisterni Fort Worden, koja navodno ima vrijeme reverberacije od 45 sekundi<sup>5</sup>. Mjesto i izvedba tu su se stopili, budući da je,

- 1 “Od osobite važnosti za afektivne veze umjetničke politike osjećaja je dimenzija osjetilnog doživljaja – haptičko osjetilo. Haptičko osjetilo, koje sažima taktilno, kinestetičko i proprioceptivno, opisuje aspekte uključenosti koji su kvalitativno različiti od sposobnosti vidnog osjetila. Gdje vid dopušta transcendentno, distancirano i donekle nevezano gledašte, haptičko osjetilo djeluje prisnošću, dodirom i odjekom. Haptičko osjetilo čini tjelesne površine propusnima, budući da se istodobno percipira iznutra, na površini kože i u vanjskom prostoru. Ono omogućava percepciju težine, pritiska, ravnoteže, temperature, vibracije i prisutnosti.” (Fisher, 4-5; citat iz: J.M. Loomis i S.S. Lederman, “Tactual Perception” u: Handbook of Perception and Human Performance, K. Boff, L. Kaufmann, J. Thomas (ur.), New York: Wiley, 1986.) Esej Jennifer Fisher u: PARACHUTE #87, ljeto 1997., str. 4-11)
- 2 Efekt rezonancije odnosi se na vibraciju nekog krutog elementa kroz zrak ili kruta tijela. Proizvodnja rezonancije zahtijeva relativno visoku akustičku razinu i poklapanje izlazne frekvencije s predmetom koji se dovodi u stanje vibracije. Modalna rezonancija odnosi se na pojavu stojećih valova u trodimenzionalnom prostoru.” (Augoyard i Torgue, 99)
- 3 Reverberacija je “oglašavala akustički potpis svakog pojedinog mjesta, predstavljajući jedinstveni karakter (u dobrom ili lošem smislu) prostora u kojemu se čula. S pojavom modernog zvučnog pejzaža to više neće biti slučaj. Reverberacija je sada postala samo još jedna vrsta buke, koja je nepotrebna te ju je najbolje otkloniti.” (Thompson, 3)
- 4 Vidi: [www.arika.org.uk/resonant-spaces/what/](http://www.arika.org.uk/resonant-spaces/what/)
- 5 “Nakon pojave visokokvalitetnih procesora signala, koji mogu simulirati koncertne i druge akustičke prostore, izvedbe se često snimaju u suhoparnom studiju i zatim obrađuju tako da zvuče kao da je izvođač snimljen u idealnoj koncertnoj dvorani. Ljudi često slušaju te snimke i prihvaćaju ih kao prirodne. Sada možemo slušati snimku vlastite izvedbe u ovoj cisterni i pitati se nije li proizvedena elektronski.” (Oliveros, 1989.)

kako je Pauline Oliveros zapisala odgovarajući na glatki frekvencijski odziv i reverberaciju cisterne, bilo “nemoguće reći gdje prestaje izvodač, a preuzima odjek” (Oliveros, 1989.).

Slično tome, i rezonancija “je oduvijek fascinirala ljude” zbog potencijalne snage koju posjeduju zvukovi i “sposobnosti da djeluje na udaljenost koristeći zvuk kao posrednika” (Augoyard i Torgue, 108). To je svojstvo veoma detaljno istražio američki skladatelj Alvin Lucier. On je, prema Nicholasu Collinsu, vjerojatno jedan od “prvih skladatelja koji su uvidjeli kako bi arhitektonski prostor mogao biti više od poticajnog okružja za glazbene instrumente: kako bi on i sam mogao biti instrument”. Lucier je skladao i producirao poveći broj djela na tom principu. U jednom od najutjecajnijih, *I am sitting in a room* (izvorno osmišljenom 1969.), skladatelj/izvodačev glas nositelj je preobrazbe u prostoru.<sup>6</sup>

- 6 Iz teksta pjesme *I am sitting in a room* (1969.). “Lucierova prva snimka ove pjesme nastala je u jesen 1969. u Electronic Music Studiju na Brandeis University, tijekom posljednjih dana njegovih predavanja; bila je, da se poslužimo njegovim riječima, “kruta i prodorna”. Drugi pokušaj, koji je postao konačnom verzijom za koncertnu izvedbu tijekom idućeg desetljeća, snimljen je 10. ožujka 1970. u malenom unajmljenom stanu na adresi 454 High Street u Middletownu, Connecticut, gdje je Lucier upravo prihvatio akademski položaj na Wesleyan University; bila je “prekrasna”. Aktualna verzija (u izdanju Lovely Records iz 1990.) nastala je 29. i 31. listopada 1980. u dnevnoj sobi u Lucierovoj kući na adresi 7 Miles Avenue u Middletownu, gdje je živio već deset godina.” Nicholas Collins, Bilješke uz: *I am sitting in a room*, ponovljeno izdanje CD-a, Lovely Records, 1990.

Skladatelj/ izvodač prvo čita tekst:

“Sjedim u sobi drugačijoj od one u kojoj si ti sada. Snimam glas svojega glasa dok govori i puštat ću ga natrag u sobu, uvijek iznova, sve dok se rezonantne frekvencije sobe toliko ne pojačaju da svaka sličnost s mojim govorom, osim eventualno ritma, bude uništena. Ono što ćete čuti su, dakle, prirodne rezonantne frekvencije sobe artikulirane govorom. Ne smatram tu aktivnost toliko demonstracijom fizikalne činjenice, koliko načinom da izgladim sve nepravilnosti koje bi moj glas mogao imati.” (Lovely Records, 1990.)

Njegovo čitanje bez pratnje ponovljeno je 32 puta i postupno se gubi jasnoća govora. Nakon 45 minuta teško je odgonetnuti kada završava jedna riječ, a počinje druga. Rečenica postaje sve muzikalnijom, kao neko pjevno brujanje. Prema Collinsu, “frekvencije u rezonanciji sa sobom neprestano se pojačavaju, dok druge slabe, sve dok ne ostanu prepoznatljiv jedino ritam riječi kao pokretačka sila iza uzorka zvonkih tonova.” Mi, na neki način, čujemo ono što soba čuje kada sluša ljudski glas.

Iako to djelo zahtijeva tek jednostavnu tehnologiju – uporabu mikrofona, dva magnetofona i zvučnik – akustičke karakteristike prostorije jedinstveno preobražavaju izgovoreni tekst. Priповjedačev glas ‘čini’ to djelo. Lucierovo mucanje (koje se, ironično, čuje na riječi ‘ritam’) stvara zamjetnu ritmičku interpunkciju.

Kako tvrdi Brandon LaBelle, u tom djelu, koje pretvara usmenost u prostorno pitanje, samosvojnost je u prednjem planu. “Lucier se neosporno bavi fizikalnim i zvučnim fenomenima, ali on to radi tako da *implicira* subjektivnost. Drugim riječima, Lucierov rad svojom opsjednutošću fizikalnim fenomenima neizbježno probija put prema pojačanom razmatranju individualne prisutnosti.” (127).

Ponavljanje glasa također sugerira proces entropije dok se identitet govornika polako briše. To se osobito dobro vidjelo, kako smatram, tijekom izvedbe djela na Dartington College of Arts u studenome 2007. jer su poodmakle skladateljeve godine (bile su mu tada 76) značile i slabiji, krhkiji glas od glasa koji sam poznavala sa snimke iz 1980. Njegov se glas za tridesetak minuta sveo na visokofrekventno pjevajuće brujanje.<sup>7</sup>

- 7 Ova verzija nastala je upotrebom kompjutera (softver MAX MSP izveo je ‘zrcaljenje’ digitalno) i zanimljivo je da nije uspjela izaći na kraj s visokofrekventnim zvukovima proizvedenim u izvedbenom prostoru koji je korišten (Studio 6, Dartington College of Arts). Ti zvukovi doslovce su bili ‘izrezani’. što je na slušatelja ostavljalo dojam kao da je zvuk stišan.

Snimka za CD verziju djela *I am sitting in room* snimljena je u Lucierovu domu 1980. i, prema Collinsu, “neraskidivo je povezana s predodžbama o “domu” – sobi prije nego koncertnoj dvorani, sjedenju prije nego naporu (...).”

U novije vrijeme Lucierova je metoda (slaganja slojeva zvuka na mjestu snimanja) usvojena i upotrijebljena na jednom sablasnom mjestu, stvarajući rad *4 Rooms* danskog umjetnika Jacoba Kirkegaarda. Ostavimo li postrani složenosti uporabe govorećeg glasa (u radovima Luciera i drugih, o čemu će biti riječ u idućim poglavljima), u ovom se neobičnom projektu postavljaju neodložna pitanja o subjektivnosti i uporabi snimateljskih medija, doživljavanju vremena kroz zvuk te posredovanju mjesta. Kirkegaardov projekt nadilazi formalistički i fenomenološki utemeljeni Lucierov eksperiment. Rad danskog umjetnika usvaja njegovu metodologiju u pokušaju da istraži kako se povijest mjesta može znati ili zamisliti iz njegovih zvučnih tragova, vršeći neku vrstu auskultacije arhitektonskoga ‘tijela’.

## Nečujno i nevidljivo (Černobil)

Kirkegaard pokazuje strastvenu želju za istraživanjem delikatnih akustičkih svojstava ‘skrivenih’ prostora, na primjer u radu koji je nastao u nuklearnoj elektrani u Švedskoj (*Imperia*), skupljajući geotermalne snimke vibracija u zemlji na Islandu (*Eldfjall*) i u novije vrijeme stvarajući djelo sastavljeno od zvukova emitiranih iz vlastitih ušiju (*Labyrinthis*, proizveden korištenjem fenomena ‘otoakustičkih emisija’). Njegov rad zahtijeva uporabu sofisticirane znanstvene opreme, poput akcelerometara koji mogu snimiti fine vibracije koje stvara pokret. Njegov izbor instrumenata razlikuje se, ali proces uvijek pokreće potreba da se “zaroni iza membrane”, kako on to zove, i istraže fizička svojstva zvuka (Ovaj citat i svi sljedeći, ako nije drugačije navedeno, izvađeni su iz razgovora autorice i Kirkegaarda 18. srpnja 2007.).

Njegovo djelo *4 Rooms*, koje je upućivalo na Lucierovu tehniku i tehnički i teoretski, poprimilo je nekoliko oblika: kao CD, kao audio-vizualna instalacija (nazvana *Aion*) i kao izvedba uživo.<sup>8</sup>

*4 Rooms* je snimljen je u nekoliko praznih i kontaminiranih prostora, prvenstveno u Pripjatu, unutar izolirane zone od 30 kilometara oko ukrajinskog Černobila (bivši Sovjetski Savez)<sup>9</sup>. Nakon nuklearne nesreće u černobilskoj nukleari 26. travnja 1986. sovjetska vojska evakuirala je Pripjat (koji je ostao napušten gotovo dvadeset godina). Nekada su u njemu živjele tisuće obitelji i radnika koji su održavali reaktore. Prostorije su bile napuštene hitno i u žurbi, a stanovnici su morali ostaviti svu imovinu za sobom. Iako je još uvijek zabranjeno živjeti ondje, nekolicina stanovnika se vratila.

Zonu isključenja otada su posjetili brojni umjetnici, snimatelji zvuka, filmaši i drugi koji su željeli zabilježiti te ostatke, koji i dalje imaju tako snažno simboličko značenje.

Često se govori o nemogućnosti da se shvati razmjer nesreće u Černobilu. Iako je izolirana zona geografski ograničena, vremensko protezanje nesreće u budućnost nedokučivo je. Kako piše Paul Virilio:

“(…) bila je to više vremenska nesreća nego prostorna nesreća. Nesreće u prošlosti odnosile su se na prostor (…) Ali u ovom slučaju bila je to nesreća u vremenu, u temporalnosti. Černobilski je događaj izvan pravila u smislu da se ticao astronomskog vremena, vremena više naraštaja, stoljeća i tisućljeća.” (2003:200)

Kirkegaardovu fascinaciju Černobilom pokreće upravo taj aspekt nepoznate prirode radioaktivnog propadanja i njegovog trajanja u budućnosti. Stoga je otputovao onamo u listopadu 2005. u namjeri da istraži “ima li radijacija zvuk”, želeći “osloboditi komadić vremena koje postoji unutar te zone” (Kirkegaard Tone 26, Touch 2006.). Pokušao je to učiniti s pomoću složenog procesa ‘zrcaljenja zvuka’. U toj inačici tehnike koju je preuzeo od Luciera odabrao je četiri naizgled tihe prostorije. Kako bi prizvao njihov zvuk, napravio je snimku u trajanju od 10 minuta i zatim je puštao tu snimku u prostoriju. Tu je snimku zatim ponovno snimio i taj je postupak ponovio deset puta.<sup>10</sup>

Za razliku od Lucierova djela, tu nije bilo glasa emitiranog u prostor. Kirkegaard je čak izašao iz prostorije tijekom svakog snimanja, želeći vidjeti što se može dogoditi ako se prostorije ostave da govore same za sebe. Kako su se slojevi zgušnjavali, svaka je prostorija polako počela otkrivati svoje vlastito, osebujno brujanje i vlastite, specifične nadtonove. Tako se snimka iz crkve, na primjer, sastoji od dubokog i polaganog lebdećeg brujanja, isprepletena s povremenim višim tonovima. To sugerira dubok sonički prostor.

Ali za razliku od djela *I am sitting in a room*, ovdje slušatelj ne svjedoči postupnom nakupljanju soničkih dokaza u tom (aperceptivnom) eksperimentu. Četiri kompozicije od po (približno) trinaest minuta predstavljene su u svojem dovršenom repeticijskom stanju. Budući da nemaju nikakvog pojašnjenja (tekstualnih ili vizualnih informacija), za te se snimke može reći da sačinjavaju sirovu sonornu masu, iako njihov nesumnjivo ‘muzikalan’ karakter podsjeća na guste brujeće zvučne texture minimalističkog skladatelja Phila Niblocka. Niblockova glazba u principu kombinira tonove koji su bliski po visini i koje se izvodi s dugim trajanjem kako bi se stvorila modulacija amplitude i ‘ritmički’ uzorci.

Za osebujna brujanja u djelu *4 rooms* može se također reći kako sadrže zlokobne asocijacije, budući da “u mnogim zvučnim kulturama postoji veza između niskih frekvencija i opasnosti, tuge ili melankolije. To dobro pokazuje zapadnoeuropska posmrtna zvonjava, ali i mnogi signali upozorenja, kao što su zvona i sirene za maglu, čiji se zvuk treba nadaleko širiti pa stoga moraju koristiti niske frekvencije, čime stvaraju osjećaj kobnosti” (Augoyard i Torgue, 42).

Bez popratnog teksta gledatelj će možda osjetiti nelagodu i zle slutnje, ali razumijevanje će inače biti ograničeno. Recepcija ovoga djela postaje daleko složenijom kada se otkrije lokacija i intencionalnost u pozadini cijelog procesa.

Na omotu CD-a *4 Rooms* vide se četiri jednoboja četverokuta na crnoj pozadini, ispunjena gusto povučenim crtama, poput smetnji. Tekst u CD-u je oskudan, ali kaže slušatelju gdje i kako su snimke napravljene i koja je bila Kirkegaardova namjera (9). Slušatelj bi se tu mogao naći suočen s teškom ironijom; prethodno otvoreno aktivni prostori poput crkve, auditorija, bazena i gimnastičke dvorane sada su napuštena, ali naizgled sadrže druge zvučne događaje.

Taj dugoročni proces ‘zadubljenog slušanja’ i subjektivnog pripisivanja značenja potaknuti su, kaže Kirkegaard, spoznajom o “činjenici da se ne radi o nekoj normalnoj prostoriji, da je to Černobil, što vam kao publici pomaže slušati na drugačiji način”. Kirkegaard vjeruje kako će publika s tim znanjem zadubljenije slušati i da će brujanja za nju biti “više od brujanja” (čime će projekt “postati umjetnošću”).

8 Vidi umjetnikovu stranicu za informacije o izložbama AION-a: <http://secretsounds.dk/nada/index.html>

9 Snimke su napravljene u Černobilu u listopadu 2005. Opisujući tehniku snimanja, Kirkegaard je zapisao: “Jedini predmet koji sam stavio u koncertnu prostoriju bio je interferencijski mikrofonski Sanken CSS5. Spojen je na tridesetmetarski kabel koji je vodio iz sobe direktno u moj kompjuter.” Jacob Kirkegaard: Concert Room, u: *Leonardo Music Journal* sv. 16, 2006.

10 “Dva desetljeća nakon tog događaja Kirkegaard istražuje pojavu radijacije s pomoću medija zvuka. Slušajući tišinu u četiri radijacijska prostora, on nastoji otkriti fragment vremena koje postoji unutar zone” (Kirkegaard Tone 26, Touch 2006.)

Iako Kirkegaard ne kaže ništa čime bi se eksplicitno opredijelio za ideju 'duhova', on opisuje perceptivno iskustvo putovanja u te prostorije kao srodno osjećaju oslobađanja neke čudne energije u staroj kući nakon što se skinu tapete. Za njega spoznaja stečena provođenjem vremena u tim prostorima u Pripjatu, gdje su ljudi živjeli i činili razne stvari, neizbježno ostavlja utisak. Sjećanja na ono što se tu dogodilo sadržana su u samoj arhitekturi. Ne iznenađuje ga što je prvi zapis, "Crkva", možda sonički 'najslikovitiji', jer ljudska djelatnost koja se događala na tom mjestu snimanja bila je duhovne prirode:

"odem li i snimim tu prostoriju pa pustim snimku, što čujem? Budim li neke energije? Ali to nije nešto što ikada govorim i ne bih to napisao na CD jer bi to onda postalo ezoterično, a ja ne želim biti ezoteričan. Ali svakako bi to bilo nešto osobno za mene, biti na mjestu poput ovog i snimati i puštati snimku, to je veoma duhovna stvar... Mislim da zvuk crkve zapravo zvuči donekle poput zvona, na primjer".

Proces snimanja, koji je, dakako, u središtu Kirkegaardova projekta, usmjerava pozornost na posredničku prisutnost opreme za snimanje. Ostavljajući postrani pitanje bilo kakve tehnološke 'buke' koja je možda ušla u kompoziciju (iako je to zbog digitalne prirode snimki, koje su ulazile izravno u Kirkegaardovo prijenosno računalo, teško moguće), umjetnik je bio potaknut na pitanje odakle dolaze ti tonovi prostorija i što ih materijalizira:

"Jesam li izvlačio na površinu neku mikro-aktivnost koja se odmatu pred ljudskim uhom jedino onda kada je tehnička sredstva učine gušćom? Stvaram li tek neki polagani *feedback*? Ili se radi o meni, o mojoj fizičkoj i mentalnoj prisutnosti, koja otvara vrata u svijet koji je prije bio nečujan?" (Leonardo 2006.: 72)

Pitanje da li se zvukove otkriva ili izaziva znakovito je. Ono se hrani fascinacijom mogućnošću da razni mediji za snimanje i emitiranje djeluju kao provodnici između opipljivih fizičkih fenomena<sup>11</sup>. Možemo povući crtu još od vjerovanja iz 19. stoljeća kako je eter "neka vrsta limba ili zračnoga groblja izgubljenih zvukova" (Connor, 20), koje je opstalo paralelno s tehnološkim razvojem 20. stoljeća u "anomalističkim glasovima koji se javljaju u snimkama ptičjeg pjeva" i ozloglašanim radom latvijskog parapsihologa Konstantina Raudivea, koji je 1964. počeo raditi s Friedrichom Jurgensonom na pokušaju da se otkriju i snime "electronic voice phenomena" (EVP), glasovi mrtvih, često tako što se radio namještao na krčanje između frekvencija za odašiljanje ili tako što se snimalo s nepodešene diode" (Connor, 21).

Krajem 19. i početkom 20. stoljeća sve više se pisalo o prizivanju "glasova mrtvih", unatoč efemerosti samih snimki. "Bez obzira na žanr ili kontekst, opetovano su se pisali traktati o mogućnostima da se čuju glasovi preminulih kao neka vrsta jamstva ili potpisa za kulturnu i afektivnu moć snimljenog zvuka" (Sterne, 289).

Te latentne asocijacije uvjerljivo stvaraju osjećaj kako medij snimanja daje glas (sjećanjima?) unutar prostorija. Prostorijama je dopušteno govoriti i mi smo pozvani slušati. Opadajuće vrijeme poluraspada radioaktivnog curenja – nagomilano čujno propadanje – očito je učinjeno opažljivim. Kirkegaardov proces sugerira obrnutu sonifikaciju, budući da se zvuk koji je umjetnik 'stvorio' (ili kanalizirao) prevodi u zagonetne podatke. Muklo kuckanje Geigerova brojača (ili jest ili nije) čini se tupim oruđem u odnosu na te dokaze.

## Černobil i vizualnost: Aion

Napuštene prostore u Zoni isključenja zabilježili su i brojni drugi fotografi i umjetnici, uključujući Igora Kostina i Stefana Geca. Izgleda da su te praktičare privukli napušteni životni prostori umjesto neprozirnog zapečaćenog reaktora, jer oni proizvode ikoničke slike koje se lako mogu prizvati u sjećanje. Nemoguće je (barem meni) slušati CD *4 Rooms* i ne prisjetiti se Gecove fotografije (1995.) napuštene spavaće sobe (ili se radi o dnevnoj sobi?) u jednom stanu u Pripjatu. Debeo sloj prašine prekriva uneređeni prizor prevrnutog namještaja, dječje lutke, Lenjinove slike na zidu. Prizor djeluje inscenirano i ističe prolaznost vremena (kao i vrijeme drukčije ideologije). Te slike zatim govore o tragovima ljudske prisutnosti (i gubitka) u tragediji katastrofe. Impliciraju podmuklost.

Možda drugi Kirkegaardov razlog za *4 Rooms* ukazuje na tjeskobnost u pogledu granica reprezentacije i stvorene tehnologije koja je osjetilno neopipljiva jer se "materija dematerijalizirala". U prikazima Černobila to je "ono što se ne može percipirati rukama, očima i ušima". To, naime radioaktivno zračenje, ne može se čak niti "osjetiti". Je li to kao da čovjek nema osjetilnog organa za nešto što je sam proizveo?" (Treusch-Dieter u: Kamper & Wulf, 16)

Otkrivanje naizgled čujnog traga radijacije još uvijek se može učiniti vidljivim po njegovim učincima. Odbjegle radioaktivne čestice 'upekle' su se u jedan od fotografskih negativa koje je prikupio

11 Ideja o glasovima mrtvih koji uspijevaju procuriti u sadašnjost i oglasiti se kroz tehnologiju snimanja ili emitiranja itekako je prisutna u popularnoj kulturi i vizualnim umjetnostima. Vidi filmove *The Stone Tapes* (Bryant, 1972.) i *White Noise* (Sax, 2005.), koji izričito koriste EVP kao primarno sredstvo priče, a u novije vrijeme i francuski film *Ecoute le Temps* (Kavaite, 2007.), u kojemu filmska snimateljica zvuka nakon majčine smrti uspijeva čuti prošlost kroz svoje slušalice. Vidi također rad umjetnice Susan Hiller, osobito video instalaciju *Belshazzar's Feast* (1983./84.) i komad *Magic Lantern* (1987.) s trostrukim projektorom i zvukom.

umjetnik Stefan Gec tijekom posjeta Černobilu. Grafički urednik knjige kasnije ih je kompjuterski odstranio kao ‘tehničke’ greške.

Kako se mogu uskladiti ta dva pristupa – fotografski i sonički? Oba zahtijevaju strukturalno pojašnjenje kako bi postigla punu afektivnost i oba istražuju slično područje. Međutim, *4 Rooms* je svojim eksperimentalnim pristupom dokumentiranju zvuka unio svježinu na to polje. Za to je možda zaslužna novost medija i specifičnost same tehnike snimanja. Proces o kojemu se radi srodan je fotografiranju s dugom ekspozicijom, koja otkriva nešto temporalno o specifičnom vremenu i mjestu. Bez obzira na tu sličnost, čini se da se tu došlo do novih informacija o Zoni isključenja – stavilo se u pogon novo osjetilo i pronađena je nova rezonancija s publikom. Trebali bismo zapitati koliko je od toga rezultat nove upotrebe medija – jer on je i sam nešto što će podleći starenju i propadanju. Koliko će vremena proći prije nego što dokumentiranje zvuka postane jednako udomaćeno i uvriježeno kao i dokumentiranje svjetlosti i njezinih odraza – to ćemo tek vidjeti.

Kirkegaard je, međutim, razradio *4 Rooms* kao audio-vizualnu instalaciju pod nazivom *AION*, sa četiri sobe koje se vizualno otkrivaju kroz video projekciju. Naslov nameće potrebu za pokušajem razumijevanja te nedokučive vremenske skale: “Aion blista transcendentnim dimenzijama: vrijeme koje se proteže daleko, mnogo dalje od ljudskog životnog vijeka i onoga planeta Zemlje; čisto vrijeme, kao vrijeme strojeva; ili pak najbrži put od nule do beskonačnosti.” (Zielinski, 30)

Kirkegaard je snimio svaku od četiriju soba koristeći statične, fiksne kadrove kako bi obuhvatio što je moguće više prostora. Zatim je na te snimke primijenio dvije različite ‘postproduksijske’ tehnike. Za dvije sobe (materijal snimljen u crkvi i koncertnoj dvorani) napravio je paralelu tehnike snimanja projicirajući video na ekranu i zatim ponovno snimajući tu projekciju drugom kamerom, nakon čega je više puta ponovio taj postupak. Takav proces nježno je istaknuo promjenu svjetla u svakom pojedinom prostoru, budući da je jedna soba postajala uočljivo tamnijom, a druga svjetlijom. U drugoj tehnici slika je bila podeksponirana ili pak preekspozicionirana kroz *feedback* videa. Kako je primijetio umjetnik: “U svakom slučaju došlo je do drugačijeg efekta uslijed promjene ekspozicije tijekom vremena”. (<http://secretsounds.dk/nada/index.html>) Zvuk koji čini sastavni dio *Aiona* sastoji se od zvučnog zrcaljenja u procesu, budući da je svaki sloj izgrađen tijekom vremena kako bi ga slušatelj/gledatelj razumio. Svaka kompozicija završava povratkom na prvi temeljni sloj snimanja.

Snimajući sobe, Kirkegaard nastavlja taj forenzički proces iščekujuće aktivnosti ili dokazivanja tehnološkim otkrivanjem, podsjećajući gledatelja na to da je radijacija nečujna i nevidljiva. Vizualno i auditivno kadriranje podržava Kirkegaardovo viđenje prostora kao “ljuštare za radijaciju, to su sobe koje zrače”.

Što audio-vizualni doživljaj vremena donosi čisto soničkome? Vizualni element sada monumentalizira ideju mjesta i možda je dodatno fiksira unutar pojma kolektivnog sjećanja. Međutim, pojam ‘uređujućeg pogleda’ kamere kao nečeg sličnog ‘prodornom pogledu znanstvenika ili pak ‘preglednom pogledu’ panoptika (da parafriziram Dimitrisa Eleftheriotisa, *Video poetics: technology, aesthetics and politics*, Screen volume 36, br. 2, ljeto 1995.) ublažen je procesuiranjem signala. To nije oštar digitalni pogled, nego mekša, imerzivnija, anesteziranija slika koja naglašava ‘hladnoću’ medija.

Vjerojatno je postignuta zrnatost ono što smješta ovaj materijal u domenu ‘haptičkog videa’ i njegova senzualnog obraćanja gledatelju, oblika vizualnosti gdje same oči djeluju kao organi dodira: “Haptička vizualnost, za razliku od optičke vizualnosti, zasniva se na drugim oblicima osjetilnog doživljaja, prvenstveno dodiru i kinestetici... (...) Haptičko kino ne poziva na poistovjećivanje s likom, nego potiče tjelesni odnos između gledatelja i video slike” (Marks, 332). Ta video slika, u primjerima koje navodi Laura U. Marks (prvenstveno narativna eksperimentalna video umjetnost), uronjava gledatelja u bujicu taktilnih dojmova. Optička jasnoća je smanjena, a elektronska struktura dolazi u prvi plan, budući da se gledateljev pogled tjera da prelijeće površinom zrnate slike, umjesto da se usredotoči na pojedinosti i dubinu.

Za gledatelja *Aiona* tu dolazi do paradoksa, budući da će kadrirani snimak sobe možda sugerirati snimke koje podsjećaju na televiziju zatvorenog kruga (CCTV) i njegovu povezanost raskrivanja i otkrivenja, hvatanja događaja koji se zbivaju u opipljivim vremenskim trenucima. Međutim, elektronska manipulacija video signala (primjenom postproduksijskih tehnika koje sam ranije spomenula) ustvari budi svijest o taktilnom karakteru video slike. U prvi plan dolaze određeni temporalni aspekti koji se vide unutar sobe (kao što je promjena u razini osvjetljenosti), ali preciznije informacije o predmetima i površinama time se samo prikrivaju. Možda Kirkegaard kaže kako vizualnost tu nailazi na granice. Zona isključenja je mjesto koje je mnogo puta bilo dokumentirano, ali te reprezentacije još uvijek ne otkrivaju pozadinski proces entropije (osim njegovih očitih posljedica). Vizualna (video) slika u *Aionu* može samo izraziti ono što se ne može izraziti.

Kako piše Marksova, “idealni odnos gledatelja i optičke slike obično je onaj ovladavanja, gdje gledatelj izolira i poima predmete viđenja. Idealni odnos gledatelja i haptičke slike je onaj uzajamnosti, gdje će se gledatelj vjerojatnije izgubiti u slici, izgubiti svoj osjećaj za proporciju.



(Marks, 341) Doista, Kirkegaard je opisao video snimku kao nešto što ima hipnotizirajući učinak: gledatelji su bili privučeni da se suoče s ekranom i fiksiraju na nj pogled na neko vrijeme. Zvučni element, koji djeluje na snažnoj i emotivnoj razini (s osjećajem niskofrekventne tutnjave u utrobi kakvu smo ranije opisali) kombiniran je s patosom obrađene slike. To podsjeća na vezu između zvuka i unutrašnjosti o kojoj govori Walter Ong: "Ondje gdje nam vid daje informaciju samo o površini stvari, zvuk nas može obavijestiti o unutrašnjim aspektima koji su nam inače nevidljivi – čvrstoći zida, stanju pluća, postojanosti duše." (Blessner & Salter, 72)

Kirkegaard je primijetio kako vidi "sobu kao neku vrstu okvira" i doslovce je to vizualizirao u *Aionu*. Doista, statički kadrirana video slika potvrđuje teritorij koji je različit od auditorija jer "ako možemo govoriti o audio-vizualnoj sceni, to je zato što scenski prostor ima granice, on je strukturiran rubovima vizualnog kadra" (Chion, 68). Zvuk, međutim, nema kadra, on može biti specifičan za neko mjesto, ali može biti i bezgraničan. Na sličan način to se odnosi i na stvarni i mitski koncept radijacije.

## Električne šetnje

"Mi živimo, i to uglavnom nesvjesno, u neprestano prisutnim elektromagnetskim poljima koje stvara naša elektro-tehnologija" (Peter Cusack, Leonardo, 69).

U uvodnom tekstu za svoj urednički CD 'Soundscapes' (za Green: "Ecology, Luxury and Degradation" broj časopisa *Uovo*) David Toop je ukratko opisao što on vidi kao trenutni pomak u snimanju okolišnih zvukova (ili terenskog snimanja) u praksi zvučne umjetnosti. Terensko snimanje kao takvo ima raznoliko podrijetlo (promatranje ptica, dokumentarni film, radio drama i tako dalje) i različito se smješta "u gledanje ili pak slušanje, kao i u nategnut odnos prema pejzažu kao vizualnom spektaklu". U prošlosti je to iznjedrilo tendenciju prema "pitoresknome, dobrohotnome i statičkome" dok su se umjetnici zvuka nastojali uskladiti sa širim okolišnim pitanjima, odbacujući ili zanemarujući tjeskobnije ili naizgled neželjene aspekte urbanizma i ljudske intervencije.

U proteklih nekoliko godina ipak je došlo do pomaka prema aktivnom usredotočenju na takve lokalitete i mjesta. Raspravljajući o izboru umjetnikâ za CD, Toop je zapisao: "Paradoksalno je da ti s ljubavlju snimljeni ledenjaci koji pucaju, smetlišta, strojevi, katovi, električni kablovi, gljive, udaljene oluje, prazne sobe, spomenici Hladnog rata i tržnice možda imaju veći potencijal da potaknu zadubljeno slušanje od rajskih pejzaža prošlosti, a iz zadubljenog slušanja proizlazi ozbiljno propitivanje množenja buke u svim tim sredinama, kao i značenja zvuka i tišine u ljudskom društvu." (Toop, 326)

Tu nalazimo spoznaju da umjetnici zvuka sve češće biraju mjesta od kontekstualne važnosti kako bi poslužila za žarište njihovih istraživanja, uključujući, na primjer, implicitne i suptilne odjeke politički uznemirujućih prostora s neugodnim povijestima i asocijacijama. Putovanje na naftna polja, elektrane ili mjesta nuklearnih pokusa može biti složeno: ono zahtijeva dozvole, razgovore i nesvjesne suradnje, ali ironično je da može biti i izvor velike fascinacije za suvremene umjetnike. Prisutnost Jacoba Kirkegaarda u Pripjatu potvrđuje zamisao o privlačnosti koju takva bremenita mjesta mogu isijavati.

Međutim, umjetnici (zvuka) također kopaju po poznatijim i pristupačnijim urbanim lokalitetima, nastojeći usmjeriti pozornost na nevidljive taloge tehnološkog okoliša. Kako se čini, elektromagnetski spektar tu se sve češće javlja kao predmet istraživanja. Tako će uskoro biti objavljena knjiga *Arts of the Spectrum (Umjetnosti spektra)* Douglasa Kahna, u kojoj je autor istražio umjetnosti koje se smještaju duž čitavog elektromagnetskog spektra, a Hartware MedienKunstVerein u Dortmundu priprema izložbu u 2008. godini pod naslovom *Waves – The Art of the Electromagnetic Society (Valovi – umjetnost elektromagnetskog društva)* s izborom umjetničkih djela koja "ne smatraju elektromagnetske valove samo nositeljima informacija, nego i umjetničkom građom". (<http://www.hmkv.de/dyn/e/>)

Od 2003. godine njemačka umjetnica i komponistica Christina Kubisch otkriva prisutnost elektromagnetskih signala u aktualnom participacijskom projektu naslovljenom *Electrical Walks (Električne šetnje)*. U tim djelima gledatelje se poziva da posude specijalno prilagođene slušalice (s tehnologijom koja je razvijena i posuđena od telefonskih pojačala koji pretvaraju te signale u zvuk) i osluhnu 'hot-spotove' koje stvaraju sigurnosni sustavi, bankomati, svjetleće reklame trgovina, tvornice, autobusi, bežični Internet i mobiteli. Kubischova je pripremila i kartu određenog gradskog područja gdje se može čuti raznovrstan i snažan spektar primjera. Njihova priroda može biti iznenađujuće muzikalna:

"Tu su kompleksni slojevi visokih i niskih frekvencija, petlje ritmičkih sekvenci, skupine sićušnih signala, duga brujanja i mnoge druge stvari koje se neprestano mijenjaju i teško ih je opisati." (Iz: *FIVE ELECTRICAL WALKS: Electromagnetic Investigations in the City*).

Mjesta su prethodno detaljno istražena, pri čemu se posebna pozornost pridavala lociranju nijansiranih varijacija tih sveprisutnih signala. Do danas se istraživanje s takvim specijalnim



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Christina Kubisch: *Electrical Walks* (Birmingham, 2006.; Bremen, 2005.; Chicago, 2007.)

slušalicama poduzelo u Njemačkoj, Engleskoj, Francuskoj, Irskoj, Švedskoj, Švicarskoj, Slovačkoj, Španjolskoj, Japanu i Sjedinjenim Državama, a javne šetnje 'sastavljene' su za Bremen, London, Oxford, Chicago i Huddersfield. Uz to su istraživanja Christine Kubisch predstavljena kao uređene kompozicije koje se distribuiraju na CD-u.

Šetnje vuku podrijetlo iz ranih eksperimenata Christine Kubisch s električnim poljima krajem 70-ih godina, kada je započela studij na milanskom Tehničkom institutu. U njezinim ranim instalacijama (zasnovanim na mogućnostima sonifikacije koje pružaju induksijski navoji) gledatelji su mogli hodati uokolo noseći malene kocke s ugrađenim zvučnicima koje su približavali uhu kada bi prišli poljima debelih električnih kablova. Premisa tih "zvučnih prostora" bila je "omogućiti gledatelju/slušatelju pristup do vlastitih prostora vremena i kretanja. Glazbene sekvence su doživljive (sic) u neprestano novim varijacijama kroz slušateljevo kretanje." ([http://www.christinakubisch.com/english/klangundlicht\\_frs.htm](http://www.christinakubisch.com/english/klangundlicht_frs.htm))

Kubischova je nastavila svoj rad na elektromagnetskoj indukciji s pomoću bežičnih slušalica koje su dopuštale sudionicima da se slobodnije kreću po za to određenim prostorima. Osobito valja spomenuti komad *Oasis 2000: Music for a Concrete Jungle*, napravljen posebno za prednje dvorište sa skulpturama londonske Hayward Gallery kao dio izložbe *Sonic Boom* iz 2000. Tu su zeleni i žuti kablovi oblikovali baldahin iznad dvorišta, a svaki od njih prenosio je zvuk 'iz posljednjih akustičkih rajeve' (*Sonic Boom*, 62). To bi za gledatelja moglo biti paradoksalno jer, kako je napomenuto, ti 'prirodni' zvukovi (glasanje slona i lava, žuborenje potoka, buke iz tropskih prašuma i slično) činili su se čudnovato umjetnima kada im je pozadina bila živa vizualna kulisa grada s njegovim vlastitim soničkim spektrom.

Želja za akustičkim i vizualnim istraživanjem nekog mjesta prevladava u *Električnim šetnjama*. Kako priznaje Kubischova: "Zvuk mijenja vaše shvaćanje vremena i mjesta dok vam se mozak trudi shvatiti što to vidite i čujete. Ništa ne izgleda onako kako zvuči. I ništa ne zvuči onako kako izgleda." (*FIVE ELECTRICAL WALKS*)

To novo doživljavanje prostora i mjesta u spomenutom djelu može poprimiti niz oblika. Sudjelujući u Šetnji po Huddersfieldu 2007. godine, shvatila sam da me se učinilo izrazito svjesnom stapanja soničkih i teritorijalnih pragova. Susreti s intenzivnim, pulsirajućim udarcima kakve su emitirala sigurnosna vrata na ulazima trgovina bila su najizrazitija u tom pogledu. Nakon početnog iznenađenja zbog čiste ustrajnosti i snage tih udaraca, bilo je dojmljivo iskustvo shvatiti kako je polaganim pokretima glave (gore-dolje i s jedne strane na drugu) moguće napraviti osobni 'miks' tih zvukova. To naglašava osjećaj djelotvornosti koju imate kao gledatelj dok slijedite planiranu rutu Kubischove, ali sa slobodom da odlutate, otkrijete nešto osobno i potencijalno krenete u stvaranje vlastitog proizvoda.

U kompoziciji naslovljenoj *Security* (na CD-u *FIVE ELECTRICAL WALKS*) umjetnica se usredotočila isključivo na potpise sigurnosnih vrata (uključujući ona postavljena na aerodromima, javnim knjižnicama i tako dalje). Njezine snimke, koje je prikupila u Madridu, Berlinu, Parizu, Tokiju, Londonu i Taipeiju, sastavljene su u cjelinu, ali nisu promijenjene. Te snimljene verzije pružaju mogućnost da zastanemo i učinimo neke 'globalne' usporedbe. Zvuče li sigurnosna vrata u Japanu jednako kao ona u Francuskoj?

Kubischova je također iznijela neke opservacije o smještaju te tehnologije tijekom prikupljanja građe. Primijetila je sljedeće: "Što je trgovina skuplja, to je zvuk agresivniji i teži. Ponekad je intenzitet signala toliko snažan da ne mogu proći kroz vrata, a da ne isključim slušalice. To što se događa našim ušima gotovo je fizička agresija. Neke manje trgovine imaju lažna sigurnosna vrata. Napravila sam tajni popis." (Leonardo, 72)

Pojačani dojam prisluškivanja sumjerljiv je sa šetnjom gradom.<sup>12</sup> Da citiram Rebeccu Solnit: "Urbana šetnja oduvijek je sumnjiv posao, jer lako se pretvori u traženje, krstarenje, paradiranje, šoping, pobunu, prosvjedovanje, zabušavanje, postajkivanje i druge aktivnosti kojima bi se, koliko god ugodne bile, teško mogla pripisati visoka moralna vrijednost uživanja u prirodi." (Wanderlust, p174)

12 Tu postoje neke konceptualne sličnosti s performansom Michelle Teran naslovljenim *Life: A User's Manual* (2003.-2006., više gradova), u kojemu se ta kanadska umjetnica preoblači u beskućnicu i hoda ulicama grada s video-skenerom koji može emitirati uživo slike s nadzornih kamera. Unutrašnjost trgovina, barova, ureda i drugih interijera postaje vidljivom dok Teranova otkriva mjesta koja ljudi žele držati pod nadzorom.

Potencijal slušalica (na ruti koju predlaže Christina Kubisch i izvan nje) vodi do drugog reda prikupljanja informacija, koje također može predstavljati veoma uznemirujuće iskustvo za sudionika. Indukcijske petlje (kakve se rutinski koriste u crkvama, vjerskim zgradama i slično, zbog nagluhih osoba) čine glasove unutar takvih zgrada čujnima za one sudionike sa slušalicama koji se nalaze vani. To ukazuje na različit karakter i psihološki utisak tijekom šetnje. Kubischova je opisala mogućnost da čujete "elektromagnetsku sapunicu" na sljedeći način: "Često je smiješno kada stojite pred crkvom, jer čujete čistačicu kako govori ili čujete – pa, naprosto uobičajene stvari crkvene svakodnevice, koje inače nikada ne biste zamijetili, ali naravno, ponekad vani na ulici čujete molitve i tu opet imate dva života istodobno – imate sav taj užurbani život ispred sebe, kao što su automobili koji prolaze, a imate i taj svijet unutra – ali vi niste unutra, vi ste vani (...) To je stvarno čudno." (iz razgovora autorice s Kubischovom, 18. studenoga 2007.)

Taj gradski *soundtrack* koji otkrivaju slušalice može izazvati opipljiv šok kod slušatelja. Christina Kubisch je opisala tjeskobu koju to njezino djelo može razviti, budući da se sudionici često vrate iz šetnje iznervirani i uznemireni. Ipak, ona jasno daje do znanja da svrha djela nije otvorena polemika protiv sveprisutnosti i žestine tih signala. Ono očito sadrži kritiku, ali i osjećaj očaranosti i entuzijazma (umjetnice) dok nam otkriva te svjetove.

Zaključit ću citatom Michaela Bulla: "Ako je osjetilni poredak kulture u središtu načina na koji se ona društveno uspostavlja i na koji njezini stanovnici individualno vide sebe same, onda shvaćanje višestruke, proturječne i promjenjive prirode naše auditivne okoline postaje hitnim pitanjem." (114) Djelo Kirkegaarda i Kubischove na izrazito različite načine ukazuje na uzbudljive i duboke načine da se shvate ili barem priznaju promjene koje unosimo u okoliš. Njihova istraživanja potiču na proizvodnju zvukova, i to ispod praga pozornosti, koji snažno i dojmljivo progovaraju o mjestima iz kojih proizlaze i o pitanjima koja postavljaju.

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### Zvučni komadi (CD)

Kirkegaard, J., 2006. *4 Rooms* (Tone 26, Touch)

Kubisch, K., 2007. *FIVE ELECTRICAL WALKS: Electromagnetic Investigations in the City* (Important Records IMPREC167)

Lucier, A., 1981./1990. *I AM SITTING IN A ROOM* (Lovely Music, Ltd. LP/CD 1013.)

Oliveros, P., *Deep Listening*, 1989. (New Albion Records)



Jacob Kirkegaard, from 4 rooms

# On the Threshold of the Audible

Louise K Wilson

This text will be exploring firstly how certain acoustical properties present within architectural spaces – primarily resonance and reverberation – have galvanised contemporary artists, suggesting aesthetic and aural possibilities and a poetic and philosophical territory. Textual tropes arising from the term ‘resonance’, will be investigated in the work of Danish artist Jacob Kirkegaard and his project to activate ‘the psychology of the imagination’ when considering the Zone of Exclusion around Chernobyl.

This preoccupation with the immateriality of radiation in Kirkegaard’s work will then be considered in the light of other contemporary sound work where discrete and intangible material is sonified. In the ongoing series of *Electrical Walks* produced by sound artist and composer Christina Kubisch, for example, the viewer is invited to listen in to aboveground and underground electromagnetic fields in the urban environment. These public walks will be explored for the role the ‘live’ feed of sound plays in acknowledging the intersection of public and private space.

## Speaking Rooms

“Sound sets into relief the properties of a given space, its materiality and characteristics, through reverberation and reflection, and, in turn, these characteristics affect the given sound and how it is heard. There is a complexity to this that overrides simple acoustics and filters into a psychology of the imagination” (Labelle123)

To firstly touch on the definition of these acoustical properties within the realm of aural architecture, the property of reverberation is, acoustically speaking, defined as “a propagation effect in which a sound continues after the cessation of its emission. Reflection of the sound on surfaces in the surrounding space are added to the direct signal. The longer these reflections conserve their energy, the greater the reverberation time”. (Augoyard and Torgue,111). A more poetic description perhaps is that it is “the means by which we perceive space through time” (Thompson, 186).

This acoustic characteristic is omnipresent in everyday life, whether there is a personal awareness of it or not, though one of the most potent means of sensing space is through the subtle variations of a room’s reverberative properties. Writer John M. Hull has written of the distinct ‘acoustic envelopes’ he passes through on the walk from home to office. This need for navigation in the absence of vision – Hull is totally blind – has given rise to an awareness of how each of the sounds in the ‘envelope’ depends upon the others:

“I am into another world. Once again, like the home, it is enclosed, but unlike that warm intimacy, it is large, sharp, clean and impersonal. There is a distant smell of paper and polish. My cane brings the entire foyer to life with echoes. My own footsteps speak to me as I approach the lift. There are the metal doors of the lift, the wooden surrounds, the pleasure of those sharp, straight lines, and now I am in the lift. It is little larger than my own body; for some reason, I want to swish my cane from corner to corner and make sure I am alone. The doors close with a hush of excluded air and I am lifted up. There is a pressure under my feet and a gentle reverberation, a click as I pass from floor to floor and the lift delivers me.” (Hull, 208)

Evidently the sounds are not isolated, and are inseparable from the haptic sensations to which they are bound<sup>1</sup>. Acoustical properties of spaces are enlivened by human presences inhabiting them; “just as light sources are required to illuminate visual architecture, so sound sources (sonic events) are required to “illuminate aural architecture in order to make it aurally perceptible.” (Blessner & Salter, 15-16)

Reverberation directly results from the architecture that produces it and is rare in the natural world. Along with resonance<sup>2</sup>, it constitutes the acoustic signature of a specific space, playing a large part in the subjective qualities of the sound of a room. Reverberation reminds us that aural architecture, that is, the composite of multiple surfaces, objects and geometries, can also have a social meaning (Blessner & Salter, 3). Examples can be readily recalled, such as the lobbies within corporate spaces, where the choice of materials heightens the impact of the footfall on arrival, and may prompt a particular association of power. There is a surprising history around the desire to control and simulate reverberation in multiple ways – as if to influence our perception through a kind of auditory acculturation.<sup>3</sup> Cultural tastes change as shifts in technological, architectural and acoustic engineering occur, indeed in the early twentieth century “echoes, reverberation, and resonances were all viewed as a kind of amplified noise” (Blessner & Salter, 108).

For artists and composers, the reverberation and resonance of spaces has increasingly become a primary subject for compositions and sound artworks, with the appropriation of specific and often unusual locations used to foreground these effects. The ‘*Resonant Spaces*’ project in Scotland in 2006, for example, promoted a series of concerts by the musicians Akia Suzuki and John Butcher in “locations that resonate and echo, or that have fantastic ambient sounds or dense, near endless reverberations”<sup>4</sup> in this case caves, oil tanks, reservoirs and mausoleums. More significantly, American composer Pauline Oliveros has sought out caves, cathedrals and other reverberant spaces for the performance

- 1 “Of particular importance to the affective links of art’s politics of feeling is a dimension of sensory experience – the haptic sense. The haptic sense, comprising the tactile, kinesthetic and proprioceptive senses, describes aspects of engagement that are qualitatively distinct from the capabilities of the visual sense. Where the visual sense permits a transcendent, distant and arguably disconnected, point-of-view, the haptic sense functions by contiguity, contact and resonance. The haptic sense renders the surfaces of the body porous, being perceived at once inside, on the skin’s surface, and in external space. It enables the perception of weight, pressure, balance, temperature, vibration and presence.” (Fisher, 4-5; quoting from J.M. Loomis and S.S. Lederman, “Tactile Perception,” in Handbook of Perception and Human Performance, K. Boff, L. Kaufmann, J. Thomas, eds., New York: Wiley, 1986) Jennifer Fisher’s essay in PARACHUTE #87, Summer 1997, pp. 4-11)
- 2 The resonance effect refers to the vibration, in air or through solids, of a solid element. The production of resonance requires a relatively high acoustic level and a concordance between the exiting frequency and the object put into vibration. Modal resonance refers to the phenomenon of standing waves in a three-dimensional space”. (Augoyard and Torgue,99)
- 3 Reverberation “sounded the acoustic signature of each particular place, representing the unique character (for better or worse) of the space in which it heard. With the rise of the modern soundscape this would no longer be the case. Reverberation now became just another kind of noise, unnecessary and best eliminated.” (Thompson, 3)
- 4 See [www.arika.org.uk/resonant-spaces/what/?](http://www.arika.org.uk/resonant-spaces/what/?)

- 5 "With the advent of high quality signal processors that can simulate concert spaces and other acoustic spaces, performances are often recorded in a dry studio and then processed to sound like the performer was recorded in the idea concert hall. People often listen to the recordings and accept them as being natural. Now one can listen to the recording of us performing in this cistern and wonder if it hasn't been electronically produced" (Oliveros, 1989)
- 6 From the score of *I am sitting in a room* (1969) "Lucier's first recording of the piece was made in the fall of 1969 in the Electronic Music Studio at Brandeis University during his last days teaching there; it was, in his own words, "harsh, strident". The second attempt, which became the definitive version for concert use for the next decade, was recorded on March 10th, 1970 in a small rented apartment at 454 High Street in Middletown, Connecticut, where he had just accepted a faculty position at Wesleyan University; it was "beautiful". The current version (released on Lovely Records in 1990) was created on October 29th and 31st, 1980 in the living room of Lucier's house at 7 Miles Avenue in Middletown, where he had lived for ten years."

Nicholas Collins, Notes for *I am sitting in a room*, CD re-release, Lovely Records, 1990

- 7 This version was made using a computer (the software MAX MSP performed the 'mirroring' digitally) and interestingly it was unable to cope with the high frequency sounds produced in the performance space used (Studio 6, Dartington College of Arts). These sounds were effectively 'cut out', giving the listener the impression that the sound was being lowered in volume.

of her work. *Deep Listening* (1994) was recorded in the 14-foot deep Fort Worden Cistern which apparently has a reverberation time of 45 seconds<sup>5</sup>. Place and performance merge since, as Oliveros writes in response to the smooth frequency response and reverberation of the cistern, "it is impossible to tell where the performer stops and the reverberation takes over" (Oliveros, 1989).

Resonance, similarly, "has always fascinated humans" because of the potential for power that sounds possess and the "capacity to act at a distance using sound as an intermediary" (Augoyard and Torgue, 108). It is a property explored to heightened effect by American composer Alvin Lucier. He is, according to Nicholas Collins, probably one of the "first composers to realize that an architectural space could be more than a supportive setting for musical instruments, that it could be an instrument itself". Lucier has composed and produced a substantial body of work on this principle. In one of the most seminal pieces, *I am sitting in a room* (originally devised in 1969), the composer/ performer's voice is the agent of transformation in a space.<sup>6</sup>

The composer/ performer firstly reads the text:

"I am sitting in a room different from the one you are in now. I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed. What you will hear, then, are the natural resonant frequencies of the room articulated by speech. I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have." (Lovely Records, 1990)

His unaccompanied reading is repeated 32 times, gradually the legibility of the speech slips. After 45 minutes, it is hard to decipher when one word ends and another begins. The sentence starts to get a musical quality, a singing drone. According to Collins, "frequencies resonant to the room are repeatedly reinforced, while the others are attenuated, until only the rhythm of the words remains recognizable as the driving force behind a pattern of ringing tones." We are, in a sense, hearing the sound of how a room listens to the human voice.

While the piece requires only simple technology - the use of a microphone, two tape recorders and a speaker - the acoustical characteristics of the room uniquely transform the spoken text. The narrator's voice 'makes' the work. Lucier's own stutter (ironically heard on the word 'rhythm') creates a notable rhythmic punctuation.

As Brandon Labelle argues, in this work that turns orality into a spatial question, selfhood is foregrounded, "While Lucier unquestionably pursues physical and sonic phenomena, he does so in such a way as to *implicate* subjectivity. That is to say, Lucier's work, in its obsession with physical phenomena, winds its way inevitably towards a heightened consideration of individual presence." (127).

The repetition of the voice also suggests a process of entropy as the identity of the speaker is slowly erased. This was particularly evidenced for me during the Dartington College of Arts performance of this work in November 2007 as the composer's advancing years (he was then aged 76) meant a weaker, more fragile voice than the one familiar from the 1980 recording was broadcast. This voice became reduced to a high-pitched singing drone within about thirty minutes.<sup>7</sup>

The recording for the CD version of *I am sitting in a room* was made at Lucier's own home in 1980 and according to Collins is "inextricably linked to notions of "home" - of a room rather than a concert hall, of sitting rather than laboring (...).

More recently an appropriation of Lucier's method (of sound layering in the site of recording) has been applied to an uncanny place, with the creation of the work '*4 Rooms*' by Danish-born artist Jacob Kirkegaard. Leaving aside the complexities of the use of the speaking voice (in works by Lucier amongst others and to be discussed in subsequent chapters), pressing questions around subjectivity and the use of recording media, the experiencing of time through sound, and the mediation of site are raised in this extraordinary project. The project by Kirkegaard exceeds the formalist and phenomenologically-based experiment of Lucier's. The work of the Danish artist appropriates his methodology to seek to explore how the history of a place might be known or imagined from its acoustic traces, in practising a kind of auscultation of the architectural 'body'.

## The inaudible and invisible (Chernobyl)

Kirkegaard keenly exhibits a desire to explore the delicate acoustic properties of 'hidden' spaces with work made, for example, inside a nuclear powerplant in Sweden (*Imperia*), by gathering geothermal recordings of vibrations in the ground in Iceland (*Eldfjall*) and more recently, by making a piece composed from sounds emitted from his own ears (*Labyrinthis*, produced using the phenomenon of 'otoacoustic emissions'). His work requires the use of sophisticated scientific equipment, such as

accelerometers that can record subtle vibrations generated by movement. His choice of tools can vary, but the process is driven by the need to “dive behind the membrane” as he calls it, in exploring the physicality of sound (This quote and all following quotes, unless stated, are taken from an interview between the author and Kirkegaard on July 18, 2007).

His work *4 Rooms*, that referred to Lucier’s technique both technically and theoretically, has taken several forms: as a CD, as an audio-visual installation (entitled *Aion*) and as a live performance.<sup>8</sup>

*4 Rooms* was recorded in several empty and contaminated spaces, primarily in Pripjat, within the 30 km isolated zone around Chernobyl in the Ukraine, formerly in the USSR<sup>9</sup>. Following the nuclear accident in the Chernobyl Nuclear Power Plant on April 26<sup>th</sup>, 1986 the city of Pripjat was evacuated by the Soviet military (and has remained deserted for nearly twenty years). Previously it had been home to thousands of families and workers who serviced the power stations. The rooms were abandoned urgently and hurriedly and the inhabitants forced to leave all belongings behind. While it is still illegal to live there, a handful of inhabitants have returned.

The Zone of Exclusion has since been visited by numerous artists, sound recordists, filmmakers and others desirous to document these remains which retain such a strong symbolic significance.

The impossibility of comprehending the scale of the accident at Chernobyl has often been commented on. Although the isolated zone has geographic finitude, the time scale of the accident into the future is unfathomable. As Paul Virilio asserts:

“(…) it was an accident of time more than an accident of space. Accidents in the past related to space (…) But in this case it was an accident in time, in temporality. The Chernobyl event is outside the norm in the sense that it concerned astronomical time, the time of generations, centuries and millennia. (2003:200)

Kirkegaard’s fascination with Chernobyl is riven with this aspect of the unknowable nature of radioactive decay and its future persistence. Consequently he travelled there in October 2005 with the intention of investigating “if radiation has a sound”, wanting to “unlock a fragment of the time existing inside the zone” (Kirkegaard Tone 26, Touch 2006). He sought to do this by means of the elaborate process of ‘sound mirroring’. In this version of a technique (appropriated from Lucier) he selected four apparently silent rooms. To evoke the sound of each, he made a recording of 10 minutes duration and then played back this recording into the room. This recording was subsequently recorded again and again, the process being repeated ten times.<sup>10</sup>

Unlike Lucier’s piece, a voice was not broadcast into the space. Indeed Kirkegaard departed the room for the duration of each recording, curious what might happen when the rooms were left to speak for themselves. As the layers increased in density, each room slowly began to reveal its own distinct drone, and its own peculiar overtones. The church recording, for example, consists of a deep slow hovering drone, interlaced with intermittent higher notes. It suggests a deep sonic space.

As distinct from *I am sitting in a room* though, the listener is not a witness to the gradual accumulation of sonic evidence in this (apperceptual) experiment. The four (approximately) thirteen-minute long compositions are presented in their completed repetitious state. Without any captioning (textual or visual information), these recordings may be said to constitute a raw sonorous mass, though the undoubted ‘musical’ quality brings to mind the dense droning sound textures of minimalist composer Phil Niblock. Niblock’s music essentially combines tones that are close together in pitch and performed in long durations to create amplitude modulation and ‘beating’ patterns.

The distinctive drones of *4 Rooms* can also be described as carrying possibly sinister associations since “in many sound cultures, there is a connection between the low frequencies and danger, sadness, or melancholy. This is well illustrated by the western European knell, but also by many warning signals, for example, bells and foghorns, that require broad propagation and therefore must use low frequencies, thus inducing a feeling of fatality” (Augoyard and Torgue,42).

Without accompanying text, the viewer may experience a response of unease and foreboding then, but readings may be otherwise limited. The reception for this work become far more complex when the location is disclosed and the intentionality behind the process is revealed.

The cover of the *4 Rooms* CD shows four monochrome squares on a black background, filled in with dense drawn lines, like interference. The text inside is spare but tells the listener where and how the recordings were made and of Kirkegaard’s intent (9). There might be a heavy irony operating now for the listener; the previously overtly active spaces of church, auditorium, swimming pool and gymnasium are abandoned but seemingly home to other sound events.

8 See the artist’s website for information on exhibition showings of AION <http://secretsounds.dk/nada/index.html>

9 The recordings were made at Chernobyl in October 2005. Describing the recording technique, Kirkegaard has written, “The only thing I have placed in the concert room is a Sanken CSS5 shotgun microphone. It is connected to a 30-m cable that leads out of the room directly into my computer.” Kacab Kirkegaard: Concert Room in *Leonardo Music Journal* volume 16, 2006.

10 “Two decades after the event, Kirkegaard explores the phenomenon of radiation with the medium of sound. By listening to the silence of four radiating spaces he aims to unlock a fragment of the time existing inside the zone” (Kirkegaard Tone 26, Touch 2006)



This durational process of 'deep listening' and subjectively assigning meaning is prompted, Kirkegaard suggests, by knowledge of "the fact that it's not just a normal room, that it's Chernobyl, (it) helps you as an audience to listen in another way". Kirkegaard believes the audience will listen more deeply with this knowledge, that the drones will be "more than drones" (and consequently the project "becomes art")

While Kirkegaard is reticent about explicitly committing himself to the idea of 'ghosts', he describes the perceptual experience of traveling into these rooms as akin to feeling the release of strange energy in an old house after peeling down its wallpaper. For him, the knowledge gained by spending time in these spaces in Pripjat where people have lived and done things, inevitably exerts an effect. Memories of what has taken place there are contained within the architecture itself. It doesn't surprise him that track one "Church" is arguably the most sonically 'colourful' piece because of the spiritual nature of human activity that took place at that site of recording,

"if I go and record that room and playback, what do I hear? Do I evoke some energies? But that's not something I am ever saying, I wouldn't write that on the CD because then it would be become esoteric and I don't want to be esoteric. But definitely that would be one thing for me personally being in a place like this and recording and playing back, it's a very spiritual thing...I think the church sound actually sounds a bit like bells for example"

The process of recording, that is of course central to Kirkegaard's project, directs attention to the mediating presence of the recording kit. Leaving aside the question of any technological 'noise' that may have entered in to the composition (although the digital nature of the recordings made directly into Kirkegaard's laptop make that unlikely), the artist was prompted to question where the room tones were coming from and what was making them materialize:

" Was I bringing forth a micro-activity that only unwraps itself to the human ear when it is made denser by technical means? Am I just creating a slow feedback? Or could it be me, my physical or mental presence that opens a gate to a world that was formerly inaudible? "(Leonardo 2006: 72)

This question of whether the sounds are disclosed or prompted is a revealing one. This taps into the fascination with the possibilities of various recording and broadcasting media to act as conduits beyond tangible physical phenomena<sup>11</sup>. A lineage can be traced from the nineteenth-century belief that the ether "was a kind of limbo or aerial graveyard of lost sounds" (Connor, 20), and has persisted in line with technological developments in the twentieth century with "anomalous voices turning up in recordings of birdsong" and the infamous work of Latvian parapsychologist Konstantin Raudive, who in 1964 began working with Friedrich Jurgenson to try to detect and record Electronic Voice Phenomena, the voices of the dead, often by tuning a radio to the static between broadcast frequencies, or recording from an untuned diode" (Connor, 21)

In the late nineteenth and early twentieth century, there was also a proliferation of writings about the invocation of "voices of the dead", despite the ephemerality of the recordings themselves. "Without regard for genre or context, writers repeatedly produced tracts on the possibilities for hearing the voices of the deceased as some kind of guarantee or signature for the cultural and affective power of recorded sound" (Sterne,289)

These latent associations persuasively give rise to the sense of the recording media giving voice (to memories?) within the rooms. The rooms have been permitted to speak and we have been invited to listen. The ebbing half-life of the radiation seepage – an accumulating audible decay - is apparently made perceptible. Kirkegaard's process suggests a reverse sonification, as the sound that the artist has 'made' (or channeled) is translated into enigmatic data. The clunky tick of a Geiger counter (either there or not there) seems a blunt instrument in relation to this evidence.

## Chernobyl and the visual: Aion

Abandoned spaces in the Zone of Exclusion have been documented elsewhere by numerous photographers and artists including Igor Kostin and Stefan Gec. The deserted living spaces rather than the opaque sealed reactor seem to draw these practitioners, producing iconic images that can be readily called to mind. It is impossible (for me) to listen to the *4 Rooms* CD and not recall Gec's photograph (1995) of an abandoned bedroom (or is it a living room?) in one of the flats at Pripjat. Thick dust covering a disturbed tableau of overturned furniture, a child's doll, a picture of Lenin on the wall. It has a staged quality and reiterates the passing of time (as well as the time of a different ideology). These images speak then of the traces of human presence (and loss) in the tragedy of the accident. The insidious matter is implied.

Perhaps another rational for Kirkegaard for making *4 Rooms* points to the anxiety about the limits of representation and a created technology that is sensorially intangible since, "Matter has

11 The notion of the voices of the dead leaking through to the present, and making themselves known through recording or broadcasting technologies is served well in popular culture and the visual arts. See the films *The Stone Tapes* (Bryant, 1972), *White Noise* (Sax, 2005) which explicitly uses EVP as a primary plot device, and more recently, French film *Ecoute le Temps* (Kavaite, 2007) in which a film sound recordist, following her mother's murder, is able to hear the past through her headphones. See also the work of artist Susan Hiller, specifically the video installation *Belshazzar's Feast* (1983-4) and the triple slide projector and sound piece *Magic Lantern* (1987).



Jacob Kirkegaard, from *4 rooms*

dematerialized. In the accounts of Chernobyl, it is “what is imperceptible by hands, eyes, and ears”. It, the radioactive radiation, cannot even be “sensed”. Is it as if man has no sensory organ for something that he himself produced?” (Treusch-Dieter in Kamper & Wulf,16)

Detection of the apparent audible trace of radiation can still be made visible by its effects. Fugitive radioactive particles ‘bit’ into one of the photographic negatives of documentation gathered by artist Stefan Gec during his visit to Chernobyl. A book designer subsequently airbrushed these ‘drop out’ flaws out.

How do these two approaches – the photographic and the sonic - sit side by side? Both require a textural captioning in order to be fully affective and both explore similar ground. *4 Rooms*, however, through its experimental approach to the documentation of sound, brings freshness to the terrain. This is perhaps due in part to the novelty of the medium and the peculiarities of the recording technique itself. The process involved is akin to a long exposure photograph revealing something temporal about a specific time and space. Regardless of this similarity, new information about the exclusion zone seems to have been yielded - a different sense has been appealed to, and a new kind of resonance with the audience has been found. We should ask how much of this is due to the new use of the medium – itself something that will be susceptible to aging and decay. How long will it be before the documentation of sound and its reverberation becomes as familiar and established as the documentation of light and its reflections remains to be seen.

Kirkegaard has however developed *4 Rooms* as an audiovisual installation entitled *AION* with the four rooms visually revealed through a video projection. The title reinforces the need to try to comprehend this unfathomable timescale, “Aion shines at the transcendental dimensions: time that stretches far, far beyond the life span of humans and planet Earth; pure time, like that of machines; or, the fastest way from zero to infinity..” (Zielinski, 30)

Kirkegaard filmed each of the four rooms, using a static fixed shot framing as much of the room as possible. He then applied two different 'post-production' techniques to this footage. For two of the rooms (material shot in the church and the concert hall), Kirkegaard paralleled the recording technique by projecting the video onto a screen, then re-filming this projection onto another camera, then repeating this filming numerous times. This process gently highlights the changing light in each of the spaces, one room became conspicuously darker, the other lighter. With the second technique, the image was under- and over exposed through video feedback. As the artist noted "In each case, a different effect resulted from the change of exposure over time". (<http://secretsounds.dk/nada/index.html>) The sound component in *Aion* consists of the sound mirroring in process, as each layer is built up over time for the listener/ viewer to comprehend. Each composition ends with a return to the first base layer of recording.

In filming the rooms, Kirkegaard continues this forensic process of awaiting activity or evidence through technological disclosure, reminding the viewer that radiation is both inaudible and invisible. The visual and audible framing reinforces Kirkegaard's thinking of the spaces as "shells for radiation, they are radiating rooms".

What does the audio-visual experience of time bring to the purely sonic one? The visual element now monumentalizes the idea of the place, and perhaps fixes it further within a notion of collective memory. The notion of the 'ordering view' of the camera, similar to the 'penetrating look of the scientist, or the 'surveying gaze' of the panopticon (to paraphrase Dimitris Eleftheriotis in *Video poetics: technology, aesthetics and politics*, Screen volume 36, number 2, summer 1995) has been dampened by the processing of the signal however. It is not a sharp digital gaze, but a softer, more immersive, anesthetised image that emphasizes the 'coolness' of the medium.

Presumably the resultant graininess puts this material within the realm of 'haptic video' with its sensuous address to the viewer, a form of viscosity where eyes themselves function as organs of touch: "Haptic viscosity, a term contrasted to optical viscosity, draws from other forms of sense experience, primarily touch and kinaesthetics...(..) Haptic cinema does not invite identification with a figure so much as it encourages a bodily relationship between the viewer and the video image" (Marks, 332). The video image, in the examples suggested by Laura U. Marks (primarily narrative experimental video art), swallow up the viewer in a stream of tactile impressions. Optical clarity is reduced and electronic texture is foregrounded, as the viewer's gaze is prompted to roam over the surface of the grainy image rather than focus on detail and depth.

There is a paradox here for the viewer of *Aion*, the framed shot of the room suggests perhaps footage familiar from CCTV with its attendant associations of disclosure and revelation, of capturing events occurring in tangible moments of time. However the electronic manipulation of the video signal (through the application of post-production techniques mentioned earlier) instead gives rise to an awareness of the tactile quality of the video image. Certain temporal aspects seen within the room come to the fore (such as changing light levels), but more precise information about objects and surfaces becomes occluded. Perhaps Kirkegaard is saying that viscosity has its limits here. The Zone of Exclusion is a place that had been documented heavily but these representations still do not reveal the underlying process of entropy (other than its obvious aftermath). The visual (video) image in *Aion* can only express what cannot be expressed.

As Marks states "the ideal relationship between viewer and optical image tends to be one of mastery, in which the viewer isolates and comprehends the objects of vision. The ideal relationship between viewer and haptic image is one of mutuality, in which the viewer is more likely to lose her/ himself in the image, to lose her or his sense of proportion. (Marks, 341) Indeed Kirkegaard has described the video footage as having a hypnotizing effect, viewers were drawn to facing the screen and fixing their gaze on it for some time. The sound element that operates on a powerful and emotive level (with the visceral impact of the low frequency rumble as described earlier) is combined with the pathos of the treated image. It brings to mind the link between sound and interiority, spoken of by Walter Ong, "where vision only ever gives us information about the surface of things, sound can inform us about otherwise invisible interiorities - the sturdiness of a wall, the state of the lungs, the steadiness of the soul." (Blessner & Salter, 72)

Kirkegaard has noted how he sees "a room as a kind of frame", and has literally visualised this in *Aion*. Indeed the static-framed video image asserts a territory distinct from the auditory since "If we can speak of an audiovisual scene, it is because the scenic space has boundaries, it is structured by the edges of the visual frame" (Chion, 68). Sound however has no frame, it can be specific to a site but it can also be boundless. Similarly this applies to the real and mythic concept of radiation.

# Electrical Walks

“We live, for the most part unknowingly, in ever-present electromagnetic fields generated by our electro-technology” (Peter Cusack, Leonardo, 69).

In the introductory text for his curated CD ‘Soundscapes’ (for the Green: Ecology, Luxury and Degradation issue of *Uovo*) David Toop briefly describes what he sees as a current shift in environmental sound recording (or field recording) in sound art practice. Field recording itself has varied origins (in birdwatching, documentary filmmaking, radio drama and so on) and has been located “in looking as much as listening, and an uneasy relationship to landscape as visual spectacle”. In the past this has led to a tendency towards “the picturesque, benign and static” as sound artists have sought to align themselves with wider environmental issues and screen out or ignore more disturbing or seemingly unwanted aspects of urbanism and human intervention.

In recent years however there has been a move to actively concentrate on such locations and spaces. In discussing the selection of artists for the CD, Toop writes “Paradoxically, these lovingly recorded collapsing ice floes, scrap heaps, machines, stories, electrical cables, fungi, distant storms, empty rooms, Cold War sites and market stalls may have more potential to encourage deep listening than the paradise landscapes of the past, and from deep listening comes a serious questioning of the proliferation of noise in all environments, and the significance of sound and silence in human society” (Toop, 326)

There is an acknowledgement here that sound artists are increasingly choosing sites of contextual importance to serve as a focus for their investigations including, for example, the implicit and subtle resonances of politically unsettling spaces with uncomfortable histories and associations. Travelling into oil fields, power stations, nuclear test sites, can be complex: requiring permissions, dialogues, and inadvertent collaborations yet ironically can hold much fascination for contemporary artists. Jacob Kirkegaard’s presence in Pripjat reinforces the notion of allure that such fraught sites can yield.

However (sound) artists are also mining more familiar and accessible urban locations, seeking to direct attention toward the invisible residue of the technological environment. The electromagnetic spectrum it would seem is coming under increasing scrutiny. A forthcoming book *Arts of the Spectrum* by Douglas Kahn, for example, will explore the arts deployed across the electromagnetic spectrum, and Hartware MedienKunstVerein in Dortmund is staging an exhibition in 2008 entitled *Waves - The Art of the Electromagnetic Society* with a selection of artworks that “regard electromagnetic waves not only as carriers of information but moreover as artistic material”. (<http://www.hmkv.de/dyn/e/>)

Since 2003 German artist and composer Christine Kubisch has been revealing the presence of electromagnetic signals in an ongoing participatory project *Electrical Walks*. In these works, viewers are invited to borrow custom built headphones (containing technology derived and modified from telephone amplifiers that convert these signals into sound) and listen in to the ‘hot spots’ created by security systems, ATM machines, illuminated shop displays, factories, buses, wireless internet and mobile phones. Kubisch supplies a map for a given territory in the city where a diverse and strong range of examples can be heard. These can be surprisingly musical in nature:

“There are complex layers of high and low frequencies, loops of rhythmic sequences, groups of tiny signals, long drones and many things which change constantly and are hard to describe” (from *FIVE ELECTRICAL WALKS Electromagnetic Investigations in the City*).

The sites are researched thoroughly beforehand with particular attention given to locating nuanced variations of these ubiquitous signals. To date, research has been undertaken using these special headphones in Germany, England, France, Ireland, Sweden, Switzerland, Slovakia, Spain, Japan and the United States and public walks have been ‘composed’ for Bremen, London, Oxford, Chicago and Huddersfield. In addition her investigations have been presented as edited compositions, distributed on CD.

The Walks have their origins in Christina Kubisch’s early experiments into electrical fields at the end of the 1970s after she enrolled at Milan Technical University. In her early installations (stemming from the sonification possibilities offered up by induction coils), viewers could wander around carrying small cubes with built-in loudspeakers held up to the ears when approaching fields of thick electrical cables. The premise of these “sound spaces” was to “provide the viewer/listener access to his own individual spaces of time and motion. The musical sequences are experientable (sic) in ever-new variations through the listener’s motion.” ([http://www.christinakubisch.com/english/klangundlicht\\_frs.htm](http://www.christinakubisch.com/english/klangundlicht_frs.htm)).

Kubisch further developed this electromagnetic induction work with the use of wireless headphones allowing the participant to move more freely in designated spaces. Of particular note is the piece *Oasis 2000: Music for a concrete jungle* which was made especially for the front sculpture court of London's Hayward Gallery as part of the *Sonic Boom* exhibition in 2000. Here the green and yellow cables formed a canopy over the court, each transmitting a sound 'from the last acoustic paradises' (*Sonic Boom*, 62). This could be paradoxical for the viewer since, as has been suggested, these 'natural' sounds (elephant and lion calls, babbling brooks, rainforest noises and so on) seemed strangely artificial when heard against the live visual backdrop of the city panorama with its own sonic range.

The desire for an acoustic *and* visual exploration of a site prevails with the *Electrical Walks*. As Kubisch acknowledges "Sound transforms your understanding of time and space while your brain is trying to comprehend what you are seeing and hearing. Nothing looks the way it sounds. And nothing sounds the way it looks". (*FIVE ELECTRICAL WALKS*).

This re-experiencing of space and place in the work can take a number of forms. When I participated in the Huddersfield Walk in 2007, I found myself being strongly made aware of the confluence of sonic and territorial thresholds. Encounters with the intense pulsating beats emitted by security gates in shop entrances were most striking in this regard. After the initial surprise of the sheer insistence and strength of these beats, it was an engaging experience to realise by slowly moving one's head (up and down and side to side), it was possible to make a personal 'mix' of these sounds. This reinforces the sense of agency one has as a viewer, following Kubisch' intended route but with a freedom to loiter, make personal discoveries and potentially set off on one's own derive.

In the composition (on the *FIVE ELECTRICAL WALKS* CD) entitled *Security*, the artist focuses exclusively on the signatures of security gates (also positioned in airports, public libraries and so on). Her recordings, gathered in Madrid, Berlin, Paris, Tokyo, London and Taipei, are assembled but not modified. These recorded versions afford the opportunity to linger and make 'global' comparisons. Do the security gates in Japan sound the same as those France?

Kubisch has been able to make observations about the deployment of this technology during the collecting of this material. She has noted "The more expensive the shop, the more aggressive and heavy the sound. Sometimes the intensity of the signals is so strong, I am unable to pass through without switching off the headphones. It is almost a physical aggression that happens to our ears. Some smaller shops have security gates that are fake. I have a secret list". (Leonardo, 72)

The heightened notion of eavesdropping is commensurable with walking in the city.<sup>12</sup> To quote Rebecca Solnit "Urban walking has always been a shadier business, easily turning into soliciting, cruising, promenading, shopping, rioting, protesting, skulking, loitering and other activities that, however enjoyable, hardly have the high moral tone of nature appreciation" (Wanderlust, p174).

The potential of the headphones (within and without the route Kubisch suggests) also leads to another order of information gathering that can also present a particularly unsettling experience for the participant. Induction loops (routinely used in churches, religious buildings and so on for the hard of hearing) render voices inside such buildings audible to Kubisch's headphone wearers outside. This suggests a different quality and psychological impact during the walk. Kubisch has described the possibility of hearing an "electromagnetic soap opera" as "very often it's funny when you stand outside the church because you hear the cleaning woman talking or your hear – well just normal things of everyday life going on in a church which you would never notice but of course sometimes you hear the prayers out in the street and then again you get this two lives together – you have all this busy life in front of you like cars passing and then you have this world inside – but you're not inside you're outside (...) This is quite strange." (from an interview between the author and Kubisch on November 18, 2007)

The city soundtrack revealed by these headphones can prompt a palpable shock for the listener. Kubisch has described the anxiety this work can engender, as participants often return from the walk unnerved and anxious. She is clear that this work is not intended as a blunt polemic against the ubiquity and ferocity of these signals however. There is clearly a critique inherent in the work but there is also a sense of enchantment and an enthusiasm (on the part of the artist) as she reveals these worlds to us.

In conclusion then, to quote Michael Bull "If a culture's sensory order is central to how it makes itself socially and how its inhabitants see themselves individually, then understanding the multiple, contradictory and changing nature of our auditory environment becomes a compelling concern." (114) The work of Kirkegaard and Kubisch, in distinctly different ways, is suggesting exciting and profound ways to make sense of or at least acknowledge the changes we are making to the environment. Their investigations prompt the production of sounds, from beneath the threshold of attention, which speak powerfully and evocatively of the sites they emanate from and of the issues they raise.

12 There are conceptual similarities here with artist Michelle Teran's performance work *Life: A User's Manual* (2003 – 2006, various cities) in which the Canadian artist dons 'bag lady' attire and walks the city streets with a video scanner that can broadcast live images from surveillance cameras. The interior of shops, bars, offices and other interiors become visible as Teran reveals the places people want to watch over.



Christina Kubisch: *Electrical Walk* (Mexico City, 2008)

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Christina Kubisch is exhibiting her "Electrical drawings" at the Kunsthalle Bremen from 15 July to 5 October 2008

The exhibition *Waves – The Art of the Electromagnetic Society* is on at Hartware MedienKunstVerein in Dortmund from May 10 – June 29 2008



Danse Macabre ©Michel Nedjar/Bertrand Rieger

# Danse Macabre za 21. stoljeće

Allen S. Weiss

S engleskoga prevela Marina Miladinov

# Uvertira

Moglo bi se pomisliti kako je ikonografija “mrtvačkoga plesa” golema, raznolika poput raznih strahota same smrti. No ustvari, gotovo sve takve slike nadahnula su tek dva tradicionalna modela: onaj pojedinca suočenog sa smrću (kao u drvorezima *Totentanz* Hansa Holbeina) i onaj kolektivne smrti (kao u freskama na Camposantu u Pisi ili na kraju *Sedmoga pečata* Ingmara Bergmana). Zar ne postoje druge mogućnosti? Kako bi izgledao (i zvučao) Danse Macabre za 21. stoljeće? Bi li rješenje moglo biti naprosto u pretraživanju repertoara svjetskoga plesa u potrazi za novim oblicima? Ili naša smrtnost (i moralnost) nekako sama po sebi ograničava prihvatljive mogućnosti izbora? Eksperimentirao sam s jednom mogućnošću, koristeći lutke Michela Nedjara, istinska utjelovljenja tjeskobe, *memento mori*, monstruoznosti, koje su istodobno kreacije kako bi se prisjetilo o sježanja kako bi se zaboravilo, poput oblutaka koji se stavljaju na nadgrobne spomenike židovskih groblja. Uvjeren sam kako te lutke ne traže samo izložbu, nego i izvedbu. Tako se njima može upravljati (ili one upravljaju nama!?) kako bi se prizvale hijeratska nužnost i tjelesna bol, teret sveukupnosti i strah od komadanja, agorafobična tjeskoba beskrajnog svemirskog ništavila i klaustrofobična strava groba, dišni izbor između vriska i davljenja, između buke i tišine. Pokreti djevojčica i lutkara – nježni i radoznali, oponašajući ili otuđujući, milujući ili mučeći – mogli bi razviti novu koreografiju, izazivajući stazu kroz ukop i evocirajući vraćanje u život kroz oplakivanje. No unatoč svemu spomenutom, uvijek moramo imati na umu kako Danse Macabre nikada ne postoji u apstrakciji. Svaki nalazi svoj smještaj i izvorište u nekoj povijesnoj ili osobnoj nesreći, holokaustu ili apokalipsi, požaru ili epidemiji. Upravo kao takva, umjetnost je doista imitacija života... i smrti.





Danse Macabre - nagomilane lutke © Michel Nedjar/Bertrand Rieger

# Litanija

Što je lutka?

Što je lutka?

Ona je nešto strano.

Ona je nešto iz sjenki.

Ona je nešto iz zemlje.

Ona je nešto iz ishodišta.

Ona je nešto magično.

Ona je nešto očinsko.

Ona je nešto zabranjeno.

Ona je nešto od Boga.

Ona je nešto daleko.

Ona je nešto bez očiju.

Ona je nešto životinjsko.

Ona je nešto poput ptice.

Ona je nešto tiho.

Ona je nešto vječno.

Ona je nešto od blata.

Ona je nešto poput oblutka.

Nešto biljno.

Nešto iz djetinjstva.

Nešto okrutno.

Nešto radosno.

Nešto što vrišti.

Nešto nijemo.

To je ona!

[Michel Nedjar, iz: *L'Indomptable*]

# Ontologija

Tijelo, a ne znak.

Tijelo kao znak.

Bez tijela, samo znak.

Ni tijelo ni znak.

# Teorija

Estetska domena postoji bez ikakve apriorne regulacije, odatle podrijetlo čudovišta.

Logika čudovišta logika je partikularnosti, a ne esencijalnosti.

Svako čudovište postoji u razredu za sebe.

Čudovišta označavaju materijalnu nedovršenost, kategorijalnu dvoznačnost, ontološku nestabilnost.

Čudovišta pokazuju plastičnost imaginacije i katastrofa tijela.

Čudovišta simboliziraju drugotnost i različitost *in extremis*.

Čudovišta postoje na marginama.

Čudovišta su indikatori epistemičkih pomaka.

Stajalište mrtvih uspostavlja čudovišnu protutaksonomiju nemogućih anatomija.

Jedini besmisao je smrt, krajnja monstroznost.

## Stilistika

Umnoži izvorišta.  
Neutraliziraj tehnike.  
Prihvati interferencije.  
Pomiješaj žanrove.  
Vrednuj polifonije.  
Zaoštri paradokse.  
Produbi ništavila.  
Sažmi zadanosti.  
Voli manirizme.  
Disociraj značenja.

## Jadikovka

Ispričat ću vam priču o rođenju lutke.  
Rođenju koje je povezano sa smrću.  
Sa smrću.  
Rođenje je povezano sa smrću.  
Iskopana lutka.  
Iskopana iz zemlje.  
Puna zemlje.  
Lutka s velikim dubokim očima.  
Lutka s velikim dubokim očima.  
Oči pune zemlje.  
Usta puna zemlje.  
Nos pun zemlje.  
Šake stisnute u zemlji.  
Noge koje je zdrobila zemlja.  
Tijelo koje je spljoštila zemlja.  
Krv zalijepljena za zemlju.  
Kosa pomiješana sa zemljom.  
Riječi, riječi zemlje.  
Krv, boje blata.  
Crveno-crna.  
Izmet zalijepljen za tijelo.  
Zdrobljen na spolovilu.  
Vrisak, nijem, vječan.  
Vrisak prigušen zemljom.  
Nema više imena, nema više imena, nema više gradova, nema više djece, nema više žena, nema više muškaraca.  
Tkanina je zalijepljena za njihova tijela.  
Tkanina tvori kožu.  
Koža pomiješana s krvlju, znojem i strahom.  
Tkanina u koju je utisnuta bol, zločini, bol, strah.  
Vrućina straha ih je ugušila.  
Ne možemo razlikovati ženu od muškarca, više ne znamo.  
To je hrpa, hrpa mesa.

[Michel Nedjar, iz: *Danse macabre*]

[Svaki kreativni pothvat ima nebrojene, često neizračunljive i doista neizmjerljive izvore. Ove bilješke za *Danse Macabre* temelje se, barem u svjesnom dijelu, na radovima koji su prethodno objavljeni u: *Alternatives Théâtrales*, *The Drama Revue*, *Theater Journal*, Sally Banes & André Lepecki, ur., *The Senses in Performance* (Routledge), i Camille Dumoulié, ur., *Les Théâtres de la Cruauté* (Desjonquères) ], kao i radijskoj emisiji *L'Indomptable* (1996.), koju su producirali Gregory Whitehead i Allen S. Weiss za France Culture, te naravno na originalnoj kazališnoj produkciji *Danse Macabre* (siječanj-srpanj 2004.) u Halle Saint Pierre (Pariz), kao dio izložbe *Poupées* (katalog je objavio Gallimard). Ideja i režija: Allen S. Weiss, lutke: Michel Nedjar, zvuk: Gregory Whitehead i Michel Nedjar, lutkarstvo i scenografija: Mark Sussman, rasvjeta: Boualem Ben-Gueddach. Druga verzija predstave *Danse Macabre*, u obliku instalacije, trenutno se priprema za HKW u Berlinu, 2009.]



*Untitled, Poupée (doll), St.-Martin 2003, cloth and mixed media, 68 x 17 x 18 cm ©Michel Nedjar/Bertrand Hugues*



*Danse Macabre* - massed dolls © Michel Nedjar/Bertrand Rieger

# Dance Macabre for the 21st Century

Allen S. Weiss

# Overture

One might imagine that the iconography of the Danse Macabre is vast, as varied as the sundry horrors of death itself. But in fact, almost all such images are inspired by merely two traditional models: the individual confronting death (as in Hans Holbein's woodcuts of the *Totentanz*) and collective death (as in the frescoes of the Campo Santo in Pisa or at the end of Ingmar Bergman's *The Seventh Seal*). Are there no other possibilities? What would a Dance Macabre for the 21<sup>st</sup> century look (and sound) like? Might the solution be as simple as searching the repertory of world dance for new forms? Or does our mortality (and morality) somehow intrinsically limit the acceptable choices? I have been experimenting with one possibility, utilizing the dolls of Michel Nedjar, veritable personifications of anguish, *memento mori*, monstrosities, simultaneously creations in order to remember and remembrances in order to forget, like the pebbles placed on tombstones in Jewish cemeteries. I am convinced that these dolls demand not only display but performance. They may thus be manipulated (or do they manipulate us!?) to evoke both hieratic necessity *and* corporeal pain, the burden of totality *and* the fear of fragmentation, the agoraphobic anguish of the infinite cosmic void *and* the claustrophobic terror of the tomb, the respiratory choice between scream *and* suffocation, between noise *and* silence. The gestures of little girls and dollmakers – tender or inquisitive, mimetic or estranging, caressing or tormenting – may well inflect a new choreography, invoking stasis through intombment and evoking resuscitation through mourning. But all that said, we must always remember that the Danse Macabre never exists in the abstract. Each one is situated, originating in a historical or personal catastrophe, a holocaust or apocalypse, a conflagration or epidemic. It is as such that art is truly the double of life ... and death.

## Litany

What is a doll?

What is a doll?

It's something strange.

It's something from the shadows.

It's something from the earth.

It's something from the origin.

It's something magical.

It's something paternal.

It's something forbidden.

It's something from God.

It's something distant.

It's something without eyes.

It's something animal.

It's something birdlike.

It's something silent.

It's something eternal.

It's something of mud.

It's something pebblelike.

Something vegetal.

Something from childhood.

Something cruel.

Something joyous.

Something screaming.

Something mute.

That's it!

[Michel Nedjar, from *L'Indomptable*]

# Ontology

Body, not sign.

Body as sign.

No body, only sign.

Neither body nor sign.

# Theory

The aesthetic domain exists without any regulatory a priori whatsoever, whence the origin of monsters.

The logic of monsters is one of particulars, not essences.

Each monster exists in a class by itself.

Monsters denote material incompleteness, categorical ambiguity, ontological instability.

Monsters manifest the plasticity of the imagination and the catastrophes of the flesh.

Monsters symbolize alterity and difference *in extremis*.

Monsters exist in margins.

Monsters are indicators of epistemic shifts.

The point-of-view of the dead establishes a monstrous counter-taxonomy of impossible anatomies.

The only nonsense is death, the ultimate monstrosity.

# Stylistics

Multiply origins.

Neutralise techniques.

Accept interferences.

Confuse genres.

Valorize polyphonies.

Exacerbate paradoxes.

Excavate voids.

Condense givens.

Love mannerisms.

Dissociate significations.





Untitled, Poupée (doll), Belleville 1980/85, cloth and mixed media, height = 110 cm © Michel Nedjar/Bertrand Rieger

## Lamentation

I am going to tell the story of the birth of the doll.

A birth that is linked with death.

With death.

Birth is linked with death.

The exhumed doll.

Exhumed from the earth.

Filled with earth.

The doll with large deep eyes.

The doll with large deep eyes.

The eyes filled with earth.

The mouth filled with earth.

The nose filled with earth.

The hands clenched in the earth.

The feet crushed by the earth.

The body flattened by the earth.

The blood glued to the earth.

The hair mixed with the earth.

The words, words of earth.

The blood, color of mud.

Red black.

The excrement glued to the body.

Crushed on the genitals.

A scream, mute, eternal.

A scream stifled by the earth.

No more names, no more names, no more cities, no more children, no more women, no more men.

The cloth is glued to their bodies.

The cloth forms a skin.

A skin mixed with blood, sweat and fear.

The cloth imprinted with pain, with crimes, with pain, with fear.

The heat of fear suffocated them.

We cannot distinguish a woman from a man, we no longer know.

It's a heap, a heap of flesh.

[Michel Nedjar, from *Danse macabre*]

[Every creative enterprise has innumerable, often uncalculable, indeed unfathomable, sources. These notes for a *Danse Macabre* are based, at least in conscious part, on works previously published in Alternatives Théâtrales, The Drama Revue, Theater Journal, Sally Banes & André Lepecki, eds., *The Senses in Performance* (Routledge), and Camille Dumoulié, ed., *Les Théâtres de la Cruauté* (Desjonquères), as well as the radio broadcast *L'Indomptable* (1996), produced by Gregory Whitehead and Allen S. Weiss for France Culture, and of course the original theatrical production of *Danse Macabre* (January-July 2004) at the Halle Saint Pierre (Paris) – as part of the exhibition *Poupées* (catalogue published by Gallimard) – conceived and directed by Allen S. Weiss, dolls by Michel Nedjar, sound by Gregory Whitehead and Michel Nedjar, puppetry and scenography by Mark Sussman, lighting by Boualem Ben-Gueddach. A second version of the *Danse Macabre*, in the form of an installation, is being created for the HKW in Berlin, 2009.]





Splendeur et Lamentable  
du Capitaine Mercurio D'Almeida  
Vendredi 19h30

MICHEL NEDJAR





Flyribbon Presents, photo: Lala Raščić, 2005

# Sve je povezano

Lala Raščić

Razgovarala: Ivana Bago

Lala Raščić rođena je u Sarajevu 1977. Akademiju Likovnih Umjetnosti završila je u Zagrebu nakon čega je dvije godine boravila na Rijksakdemi van Beeldenden Kunsten u Amsterdamu. Gostovala je na brojnim rezidencijama, među ostalim i na Platform Garanti, Istanbul, 2005. Izlagala na je na brojnim grupnim i samostalnim izložbama u zemlji i inozemstvu, a među recentnijim su 'Sve je povezano', UGBiH, Sarajevo (2007.); 'Sve je povezano', B.O.P. Galerija, Zagreb (2007.); 'No borders, Just N.E.W.S.', La Centrale Electrique, Bruxelles (2008.) i 'Land of Human Rights', Center for Contemporary Art, Graz (2008.). Prva je dobitnica nagrade Zvono za najbolju BH umjetnicu mlađe generacije.

Još od boravka u Amsterdamu počinje eksperimentirati s radijskim formama. Forma audio-drame uskoro postaje jednim od ključnih elemenata njezinog rada koji je, prije svega, interdisciplinaran te redovito uključuje i medije videa, crteža, instalacije i izvedbe. S Lalom Raščić razgovarala sam u svibnju 2008. godine, mjesec dana nakon što je njezin novi projekt *Individualne utopije* prvi put predstavljen u Istanbulu, čija će cjelovita verzija biti predstavljena u zagrebačkoj Galeriji BOP početkom lipnja 2008. godine.

**Nedavno si u Istanbulu u sklopu projekta *Art on Stage* premijerno predstavila jedan dio svog novog projekta *Individualne utopije*. Nastup, izveden u formi audio teatra uživo, realizirala si u suradnji s mostarskom grupom Vuneny. Zašto si izabrala formu audio teatra uživo i na koji način se odvijala suradnja s grupom Vuneny?**

Audio teatar uživo je čest način prezentacije audio drama. Primjerice, BBC priređuje večeri kada se poznate audio drame izvode pred mnogobrojnom publikom, a nastup uključuje orkestar, sound-umjetnike, glumce itd. Meni se ta forma koju sam otkrila u svom istraživanju audio drame, učinila jako zanimljivom. U izvedbi *Individualnih utopija* sam zapravo svela taj često mnogobrojni i spektakularni postav na grupu od troje ljudi. Kao i u svojim prethodnim projektima, ja glumim sve likove, a zvučni *background* radili su Nedim Čišić i Andrijan Zovko iz grupe Vuneny. Nakon što sam im predložila suradnju i pokazala scenarij koji je uključivao razrađene scene s unaprijed zadanim zvučnim efektima, oni su predložili da njihova uloga ne bude samo uloga tehničara koji puštaju zvučne efekte, već da preko muzike daju svoj kreativni doprinos, stvaraju atmosferu. Razlog zbog kojeg sam uopće krenula u suradnju s nekim drugim je zato što sam na neki način već prošla kroz formu klasične audio drame sa zvučnim efektima i htjela sam malo razviti to klupko kojeg sam se već uhvatila u svom radu.

**Misliš i na činjenicu da su dosada tvoji radovi bili gotovo u cijelosti one-woman show?**

Da, bilo bi dosljedno mom radu da sam ja izvela sama taj scenarij, sama aplicirala zvuk, sve snimila ili odglumila pred kamerom. Međutim, mene je zanimalo nastup uživo, izlazak na scenu, a nisam htjela da to bude samo suhoparno čitanje. Njihov posao i moj posao su se nekako izbalansirali jer oni nisu radili zvučne efekte, radili su muziku i atmosferu, nadograđujući na neki način sam prvotni scenarij. Vuneny su odsvirali petsto koncerata u životu, a ja nisam baš toliko puno bila na *pozornici*, pa ne poznajem tu dinamiku. U suradnji s njima sam skratila scenarij i prilagodila ga živoj izvedbi, savjetovali su me što bi moglo djelovati bolje, kako održati

i uspostaviti ritam. Mislim da je uspostavljanje te suradnje značilo velik napredak za mene, kao i činjenica da smo napravili jedan proizvod koji ne funkcionira samo u kontekstu vizualnih umjetnosti, nego se može gledati, usudila bih se reći, i kao samostalna predstava.

**Možeš li reći nešto o samom scenariju, kako je on nastao?**

Cijela suradnja s Vunenyma zapravo je rezultat spleta okolnosti pri čemu sam na kraju dobila konceptualno potpuno zaokruženu cjelinu: rad o Mostaru realiziram u suradnji s bendom iz Mostara. Ja sam, naime, i ranije namjeravala surađivati s njima, a onda sam u listopadu 2007. godine bila pozvana od strane SCCA u Sarajevu da sudjelujem u jednoj radionici u Mostaru koju je organizirala talijanska organizacija Connecting Cultures. Oni su došli s nekim projektom koji je od samog početka bio prilično nedefiniran i koji je imao za cilj pomoći Centrima za mentalno zdravlje u istočnom i zapadnom Mostaru, konkretnije pacijentima koji boluju od PTSP-a. Prije našeg dolaska, donirali su Centru za mentalno zdravlje Zapad (prema njihovoj želji) peč za keramiku, koja je tako trebala poslužiti i kao fokus radionice koju smo mi kao umjetnici tamo trebali realizirati. Međutim, ispostavilo se da nitko od nas ne zna koristiti tu peč i općenito dolazi do potpunog nesporazuma i kaosa: mi smo potpuno nepripremljeni dovedeni u situaciju da radimo s osobama s teškim psihičkim poremećajima (s tim da tamo nismo "pronašli" gotovo nijednog PTSP pacijenta, što nam je bio zadatak). U Centru su, naravno, očekivali likovnu radionicu, misleći da ćemo mi sad tamo raditi neke cvjetice od gline ili nešto slično, a mi smo tamo došli s nekim potpuno drugim ciljevima, smatrajući radionicu polazištem za realizaciju vlastitog novog umjetničkog projekta. Radionica je tako bila apsolutni fijasko, bilo je jako teško surađivati s Centrima za mentalno zdravlje Istočni i Zapadni Mostar, a tijekom cijelog procesa na površinu su isplivali veliki problemi koji još uvijek muče taj grad, ta podvojenost. Ja sam iz toga izišla definitivno oštećena i luda, trebalo mi je par tjedana da se oporavim od tih pet dana u Mostaru, ali ja sam u stvarima koje su se desile prepoznala ogroman dramatski potencijal. Već sam pred kraj radionice odlučila da od toga napravim nešto.

Budući da radim u mediju audio drame, projekt je započeo tako da sam pretočila događanja tijekom tih pet dana u jedan scenarij. Taj cijeli scenarij je dakle baziran na "replikama" događaja i ljudi koji su stvarno tamo bili, sve je pomalo karikirano, neke su stvari malo sabijene, neke su istine malo iskrivljene, imena su skoro sva promijenjena ali puno stvari se odvijalo doslovno onako kako je napisano u scenariju, osim detalja da spomenuta peč na kraju eksplodira i da frustrirani umjetnici ukradu tu peč. Istinita je čak i zadnja scena, u kojoj Connecting Cultures mene, nakon što sam im otvoreno izrazila negodovanje vezano za tu radionicu, zovu na konferenciju u Milano, a konferencija se opet zove *Art and survival* s podnaslovom "umjetnost i ljudska prava". Konferencija je zapravo bila jako interesantna, ali u kontekstu održane radionice, mislim da se opet nisu dotakli pravog problema. Ovaj projekt zapravo tematizira i taj uobičajeni neokolonijalni stav stranih organizacija koji dolaze s plemenitim namjerama i pokušavaju implementirati nerealne ciljeve uopće ne razumijevajući pravu situaciju. Jedan slučaj tijekom radionice govori sve o stanju u tom gradu: jedna pacijentica iz Centra Istok poželjela je svirati gitaru i htjela je da ju snimamo dok svira. Znali smo da u Centru Zapad imaju gitaru, pa smo tražili da nam je posude. Međutim, liječnica to nije odobrila, opravdavši to odbijanje riječima da ona ne zna te ljude u istočnom Mostaru ni kao ljude ni kao pacijente.

#### Toliko o "connecting cultures".

Da. Mislim, Talijani su se tu našli pred zidom, jer nisu shvatili o čemu se tu radi. Oni su se nekako namjerili na te PTSP pacijente, kojih ima više izvan institucija nego unutar njih, Mostar je pun ljudi s traumama.

Da, čini se da cijeli projekt predstavlja tipičan primjer tzv. cultural mistranslation, baš kao i još jedan, zasad nerealizirani projekt u Mostaru koji sponzorira austrijska vlada nevjerovatnim iznosom od milijun eura, a u kojem se jedan austrijski umjetnik dosjetio opkoliti Stari most robusnim metalnim konstrukcijama, kako bi podsjetio na ratne traume, umjesto da ih se, s tako lijepo obnovljenim mostom, bezočno ignorira.

No, vratimo se tvom radu. Projekt Individualne utopije zapravo objedinjuje pozicije i strategije na temelju kojih u posljednjih nekoliko godina gradiš svoj rad: s jedne strane, utjelovljuje tvoj sve veći interes za interdisciplinarnošću, kombiniranjem videa, teksta, audio drame, te njene izvedbe. U najavi za spomenuti nastup pisalo je da je riječ o tvom prvom nastupu pred publikom, umjesto pred kamerom. Međutim, još tvoj rad *Napuštene rukavice*, izveden u Amsterdamu 2005. godine, sadržavao je element performansa. Zanima me taj element izvedbe, prelaska iz kreiranja objekta do uloge u kojoj si istovremeno subjekt i objekt. Često se performans, vrlo pojednostavljeno, opisuje kao potreba umjetnika da se više ne skrivaju iza svog rada, nego se direktno suoče s publikom.

*Individualne utopije* je bio prvi uvijekzbani performans sa scenarijem, neka ozbiljnija izvedba. *Napuštene rukavice* u Amsterdamu bila je u većoj mjeri improvizirana: ja sam sjedila pred publikom za malim miks pultom, puštala svoje audio radove, povremeno ih komentirala, itd. To je zapravo bio nastavak projekta *I Love My Voice Radio* koji sam započela kao neki eksperiment ili šalu dok sam još bila na Rijks-u i u kojem sam simulirala komercijalnu radio emisiju i puštala kompilaciju zvučnih radova svojih kolega. Razmišljajući o tome kako napraviti kompilaciju, shvatila sam da bi simulacija forme radijskog programa bila idealna. To je par puta bilo čak i emitirano na amsterdamskom Radio100, međutim rad nije bio zamišljen kao radijski program već kao audio rad s kontribucijama drugih umjetnika, bendova itd. *Napuštene rukavice* je bila audio performans, više na razini nekog zaista neformalnog eksperimenta. Ja sam već ranije bila napravila istoimeni audio *piece* koji traje 15 minuta i pustila ga u povodu otvaranja u Amsterdamu, a performans se sastojao od toga da sam kolekciju pronađenih rukavica bacala jednu po jednu na ozvučenu površinu. To je recimo bio taj neki prvi eksperiment. Što se tiče *stagea* ja sam još sa 16 godina nastupala s Ivanom Popović u Virus Teatar Michelangelo, radila sam i s Magdalenom Pederin i Ivanom Marušićem Klifom na projektu *Oko čuje uho vidi* s kojim smo imali puno zajedničkih nastupa, ali *Napuštene rukavice* je bila prvi performans u kojem sam nekako suvereno izašla pred publiku iz neke potrebe. Za mene je izlazak iz studija pred publiku logična stepenica u procesu razvoja mog rada. I očito je da to želim od 2005., od *Napuštene rukavice*. Možda se tak sada osjećam dovoljno sigurnom da to učinim, pa sam stoga odlučila izvesti *Individualne Utopije* kao performans. Možda se radilo i o potrebi da se više ne krijem iza svog rada. Zapravo, ja se ne krijem iza svog rada, uvijek sam prisutna pred kamerom u svojim video radovima. No, kao što je bitna činjenica da to jesam ja, istovremeno je bitno i da bježim od same sebe utjelovljujući različite likove. Za to će trebati još dosta rada jer, naravno, nisam ni profesionalni performer ni glumac, a sva ta znanja potrebna su za ovu vrstu izvedbe koju ja radim i koja je glumački prilično zahtjevna.

Jedan tvoj citat za mene predstavlja metaforu tvog rada: "Ja želim da nešto nestane kako bih se mogla igrati s prazninom koju je to nešto ostavilo". U *Napuštenoj rukavici* zvuk bacanja izgubljene, a zatim nađene rukavice na pod rezultat je pomalo apsurdne igre s prazninom, ne samo prikazivanja nevidljivog, nego i "ozvučavanja" nevidljivog, izgubljenog, njegova materijalizacija kroz zvuk. Iste godine nastaje i tvoj rad *Invisibles*, najprije kao serija crteža, a onda i kao video koji dokumentira tvoju izvedbu scenarija radio drame o "nevidljivima". Zašto si odlučila nadograditi rad u formi audio drame i kakvo je bilo iskustvo pisanja prvog scenarija?



Spomenula si nestajanje... Mogla bih se vratiti dalje od *Invisiblesa* i dalje od *Napuštene rukavice* i trenutka kad sam ja uopće krenula raditi narativne audio radove. To se desilo na Rijksu i ima isto tako veze s nekom iskrenošću prema samoj sebi... Kada sam došla na Rijks - mislim da sam jednostavno tamo došla premlada i s premalim iskustvom: dođeš tamo kao umjetnik u neko profesionalno okruženje, a ti zapravo ni sam nisi dovoljno zreo i ne znaš što želiš, onda se ideš k'o fol tražit, itd. Ja sam negdje shvatila da ne mogu više raditi video jer sam u jednoj godini napravila samo *Lokacije*, koje su na kraju bile potpuno kratki video materijali bez ikakvog zvuka. I za taj završni rad - ne znam iz koje pobude, iz onog trenutka kad si u studiju i radiš na nečemu, i jednostavno te pukne neki užas jer ti uopće ne znaš gdje ideš - napravila sam svoj prvi audio rad koji se zove *Hypnoaudio*. U njemu sam sažela gomilu svojih razmišljanja i preokupacija. Bila sam potpuno, potpuno, potpuno iskrena. Možda po prvi put u svom radu. U tom radu se javlja robotički glas - *text-to-speech*, kojim ja izgovaram osobne tajne, govorim isto tako o tom gubljenju samog sebe, bježanju, jer sam tada bila u nekom čudnom mentalnom prostoru. Našla sam način da se potpuno otkrijem a istovremeno ostanem skrivena kroz taj bestjelesni glas. Kad sada razmišljam o tome, to je bio neki moment katarze, od *Hypnoaudia* se mijenja moj rad; započinjem proces koji me je polako doveo do formata i strategija s kojima trenutno radim.

U principu, smatram da zvuk i riječ puno više angažira prostor nego bilo kakav video. Također, puno više angažira posjetitelja. Zvuk je puno intimniji od videa, zahtijeva više vremena, više koncentracije, samim tim je onaj koji sluša angažiraniji od onog koji gleda - onaj tko gleda često tek letimično prelazi pogledom. Nakon toga u kratkom periodu uslijedila su tri audio rada, nakon što sam shvatila da je to nešto što mogu proizvoditi sama i što mogu dalje razvijati. To su *Are You a Loser* i *Napuštena rukavica*, u kojima sam se bavila citatima raznih formi: radio programa, forme *game-showa*, itd., u kojima ulazim u neke hibridne kombinacije i nadograđujem ih svojim sadržajem. To je strategija koja naravno nije nova, ali je meni bila jako bitna. Za sve te radove pišem scenarije kroz koje odlazim u naraciju koja mi je oduvijek bila bliska. *Invisiblesi* su proizašli iz mog stalnog bavljenja idejama gubljenja, nestajanja, mogućnostima i metodama bijega, sklanjanja, pokušaja stavljanja sebe izvan sistema, transcendiranja samog sebe, itd. Sama forma i fabula inspirirana je animiranim 3D filmom *The Incredibles* iz 2004., a govori o obitelji Superheroja koji svoje nadljudske moći moraju držati u tajnosti zato što su superheroji postali *personae non gratae* - ta mi je fabula bila fenomenalna, pa sam ja zamislila da postoje obitelji "nevidljivih" umjesto "nevjerovatnih", obitelji na dnu društvene ljestvice, bez stvarnog društvenog statusa. Pisanje tog scenarija također je bio eksperiment, do tada nisam pisala scenarije s više likova, jednostavno sam znala da to trebam napraviti,

slično kao i s *Individualnim utopijama* i *Sve je povezano*; znam otprilike oko čega se vrti radnja i onda sjednem i pišem - *Invisiblese* sam napisala doslovno u dva dana. Forma audio drame pojavila se kao logičan slijed mojih ranijih eksperimenata, igranja sa stereotipnim formama, medijskim, televizijskim, i radijskim... Audio drama je bila kao rođena za mene.

**Eksperimentiranje s formom audio drame nastavlja se i u radu *Sorry Wrong Number*, u kojem koristiš predloške već postojeće i popularne radio drame iz 40-ih. Ovdje je dodatno naglašena i sama dekonstrukcija forme audio-drame i procesa njenog nastanka - zvučni zapisi su podijeljeni na tri zasebna zapisa, video koji prikazuje tvoju izvedbu nema zvuka, a slika i zvuk se ne podudaraju. Opet se radi o strategijama prevođenja nevidljivog u nevidljivo, te vizualizacije same forme audio drame.**

Postojala je verzija s gramofonima, a nova verzija, koja je bila prikazana prošle godine u Galeriji BOP u Zagrebu je doslovnija: audio zapisi slušaju se preko telefonske slušalice, pri čemu se možda gubi jedan sloj kompleksnosti, ali se zapravo dobiva na autentičnosti. Instalacija s gramofonima sastoji se od tri ploče s tri zapisa koji predstavljaju glavni lik Lenore Stevenson, ostale likove i zvučne efekte. Razlomljeni su da se dobije što manji sinkronicitet, cijelu priču je na taj način nemoguće sinkronizirati. Jednako tako, u single-channel verziji instalacije s telefonom, zvuk koji se sluša nije sinkroniziran s videom. To je namjerna tehnička greška koja je preuzeta iz samog narativa *Sorry Wrong Number*, gdje se cijela fabula temelji na tehničkoj grešci i neefikasnosti tehnologije, zbog čega glavna protagonistica na kraju biva ubijena.

**Jesi li do te audio drame došla preko njenih filmskih ekranizacija ili si najprije čula izvornu audio dramu?**

Ja tu audio dramu uopće nisam čula prije nego što sam je snimila! Našla sam scenarij dok sam istraživala povijest i formu audio drame koja me, nakon *Invisiblesa* počela jako zanimati. Počela sam istraživati i preslušavati suvremene pisce i audio drame, poglavito na BBC-u, istraživati o audio teatru uživo, o sceni koja je jako aktivna, primjerice na američkom Srednjem Zapadu, i naravno Wellsa i njegov Mercury Theatre on the Air, istraživati zlatno doba radija. U sklopu CBS-ove emisije *Suspense* bila je emitirana *Sorry Wrong Number* kao jedna od najuspješnijih radio drama te emisije. Zaintrigirao me sažetak koji sam pročitala, nakon čega sam pronašla i cijeli scenarij. Međutim, tu audio dramu nikad nisam čula prije produkcije *Sorry Wrong Number*, nisam je htjela čuti i nisam htjela gledati film, da ne bi utjecali na moju interpretaciju. Međutim, kad sam bila u New Yorku, otišla sam u Muzej televizije i filma i u njihovoj sam arhivi potražila originalnu, prvu izvedbu iz 1943. Lenoru Stevenson je glumila Agnes Moorehead, koja je također bila jedna od glumica koje su sudjelovale

u Mercury Theatre on the Air. Čula sam tu njenu izvedbu i zapravo je smiješno da je moja izvedba bila prilično blizu Agnesinoj izvedbi. Taj scenarij je u svakom slučaju predobar. I još jedna stvar mi se desila u vezi toga. Kad je Sezgin Boynik bio prije nekoliko mjeseci u Sarajevu, išli smo zajedno na buvljak, kopali po gramofonskim pločama i on mi, među gomilom gramofonskih ploča, nađe *Sorry Wrong Number*, originalnu snimku, imam je!

**Eto vidiš kako je sve povezano. Htjela bih te u vezi *Sorry Wrong Number* pitati nešto što možda nije eksplicitno u tom radu. Zanima me i ta referenca na zlatno doba radija i holivudski film tog vremena, koji je, primjerice, filmskoj teoretičarki Lauri Mulvey poslužio za feminističku dekonstrukciju "muškog pogleda" koju klasični narativni film generira, te ženskih likova koji se u njemu pojavljuju kao objekti muške žudnje ili nasilja. Središnji lik ovog scenarija je osamljena žena s invaliditetom, zatvorena u prostor svog stana, koja s vanjskim svijetom komunicira jedino putem telefona, koji joj u zapletu radnje igrom "poziva na krivi broj" postaje prijenosnik informacije o njenoj vlastitoj smrti, tj. ubojstvu koje joj netko sprema. Zanima me koliko ti je zapravo u tvom radu bitna svijest o rodu? Čini mi se da se ona može iščitati i iz same činjenice da u svojim radovima stalno izводиš razne identitete, kao svojevrсни statement o nepristajanju na fiksni identitet i fiksni rodni identitet.**

Kroz *Invisiblese*, kroz *Sve je povezano*, u kojem glumim pet muških likova, to je cijelo vrijeme prisutno. Poigravanje s rodnim identitetom i koncept "izvođenja" roda mi dosta bitan. Na primjer, u *Invisiblesima* jedan od likova se zove Dyke. Ja sam potpuno svjesno pristupila strategiji izvođenja muških i ženskih likova, likova djece itd. Iz istih razloga sam na neki način izabrala taj tekst u kojem je središnji lik bespomoćna žena koja računa na muškarca koji ju treba spasiti; on je uvjerava da će ona biti dobro dok ima telefon (ovdje je bitna otuđujuća uloga tehnologije), a zapravo cijela priča govori o izoliranoj ženskoj svijetu koji se odvija unutar kuće i gdje ona u ključnom trenutku ostaje bespomoćna. Taj muškarac ne samo da ne dolazi u pomoć, nego upravo on naručuje njeno ubojstvo.

**Govorile smo o izvođenju i transgresiji roda. U radu *Sve je povezano* glumiš pet muških likova. Pročitala sam i tvoju izjavu u kojoj kažeš da je taj rad na neki način za tebe metafora tvog života i rada. Zanimljiv mi je i taj kontekst tvog povratka u Sarajevo i izvedba tog rada na materinjem jeziku za razliku od svih dotadašnjih koji su bili na engleskom. Zanima me koliko rad *Sve je povezano* proizlazi iz tvog povratka u Sarajevo i pogleda na društveno-politički kontekst u BiH?**

Baza tog rada, odnosno te naracije je otmica djeteta, opet je riječ o nestajanju, sad je pitanje





jesam li ja to dijete koje je nestalo... Svi ti likovi koji su se tamo okupili da raspravljaju o tom nestanku istovremeno se uopće ne bave pronalaženjem tog djeteta, nego nešto raspredaju i ganjaju svoje interese. To je apsolutno komentar na situaciju, na neki bosanski *condition*, ili barem ono što sam uočila po povratku. Likovi su pet mafijaških šefova, od kojih se jedan bavi kvazi-čistim poslovima, drugi ima restoran, treći ima veze s novinama, odnosno vlasnik je jednih dnevnih novina, itd. Mislim da se ta hijerarhija korupcije može primijeniti na bilo koju drugu zemlju, ne samo na Bosnu i Hercegovinu, ali je radnja konkretno inspirirana lokalnim kontekstom, razrađenim kroz klasičnu krimi-priču. Taj komentar je u radu jako prikriven, ne toliko u onome što se govori i u načinu na koji se govori, nego u formi, u kostimu i u smještanju radnje u neko drugo vrijeme, gangstersko vrijeme 30-ih i 40-ih godina. No sam scenarij je potpuno suvremen jer se govori o Internetu, mobitelima, automobilima, suvremenim detaljima. Sve je počelo iz želje da napravim jedan rad o privatnim benzinskim stanicama. Krenula sam istraživati, pretraživala sam sve napise u medijima, sve što je napisano o benzinskim stanicama: redovito su to bile priče o nekim pljačkama, napadima na radnike, itd. Kad sam, jednom prilikom, otišla fotografirati jednu benzinsku stanicu, iz nje je izišao jedan čovjek i rekao mi da izbrisem fotografije. Kada sam pitala zašto, rekao je da imaju velike probleme, da su im prije dva tjedna otete kćeri blizanke, što nigdje u novinama nije pisalo, možda to nisu ni prijavili, ne znam, ali taj događaj je postao podloga rada *Sve je povezano*.

Htjela bih ti za kraj postaviti pitanje o još jednoj ulozi koju preuzimaš, a to je uloga kustosice. Na neki način je i *I Love My Voice Radio* bio kustoski projekt, a u Zagrebu si u zadnjih nekoliko godina realizirala i projekte *Applied Gogo* i izložbu *Vokalno-verbalno* u Galeriji SC, a ove godine planiraš u suradnji s Martom Kiš izložbu pod nazivom *Boys and Their Toys*.

Pa da, stvarno, ne samo da je vezano nego...

...je sve povezano!

Sve je povezano. Projekt *Applied Go-Go* i izložba *Vokalno-verbalno* direktno su vezani za moj umjetnički rad i istraživanja na području rada, zvuka, glasa itd. *Applied Go-Go* je bio više radioničkog i eksperimentalnog tipa, a bavio se također radijskim formama, zvukom, crossoverom raznih disciplina. Na *Vokalno-verbalno* sam jednostavno pokazala stvari koje su mi se svidjele i koje su me inspirirale. Možda si kao umjetnica mogu priuštiti da kuriram izložbu iz tih pobuda, da jednostavno kompiliram radove i predstavim umjetnike koji su meni dobri i bitni, čiji rad cijenim. Mislim da je *Vokalno-verbalno* bila jedna jako uspješna izložba. To je bila prva prava izložba koju sam kurirala. Što se tiče *Boys and Their Toys*, to je radni naslov, mislim da ćemo promijeniti taj naslov jer nisam sigurna da će ijedan umjetnik pristati izlagati ako im se izložba zove *Boys and Their Toys* (smijeh), budući da se radi o konceptu u kojem izlažu samo muškarci. Samo dečke ćemo zvati. To će biti jedna šarena izložba koja nema previše veze s nekim mojim osobnim umjetničkim interesima, kao što je to prethodno bio slučaj s *Applied Go-Go* i *Vokalno-verbalno*.





*The Abandoned Glove, live in Amsterdam, photo: Andrei Tchernikov, 2005*

# Everything is Connected

Lala Raščić

Interviewed by: Ivana Bago

Translated from the Croatian by Anja Iveković-Martinis

Lala Raščić was born in Sarajevo in 1977. She graduated from the Academy of Fine Arts in Zagreb, after which she spent two years in residence at the Rijksakademie van Beeldenden Kunsten in Amsterdam. She has been invited to several residencies, including Platform Garanti, Istanbul, in 2005. Her work has been exhibited in numerous group and solo exhibitions in Croatia and abroad, the more recent ones including 'Everything is connected', UGBiH, Sarajevo (2007); 'Everything is connected', B.O.P. Gallery, Zagreb (2007); 'No Borders, Just N.E.W.S.', La Centrale Electrique, Brussels (2008); and 'Land of Human Rights', Center for Contemporary Art, Graz (2008). She is the first laureate of the Zvono award for best artist of the younger generation in Bosnia and Herzegovina.

The first experiments with radio formats and sound began during the artist's residence at Rijksakademie in Amsterdam. Audio drama soon became one of the key elements of her work, which is, above all, interdisciplinary and includes the media of video, drawing, installation, and performance. I talked with Lala Raščić in May 2008, one month after her new project *Individual Utopias* was presented for the first time in Istanbul. The complete version of the project will be presented at the B.O.P. Gallery in Zagreb at the beginning of June 2008.

**Recently in Istanbul, as part of the *Art on Stage* project, you presented for the first time a part of your new project *Individual Utopias*. The performance, conceived in the form of live audio theater, was realized in collaboration with the music band Vuneny from Mostar. Why did you choose the form of live audio theater and how did the collaboration with Vuneny develop?**

Live audio theater is a common way of presenting audio drama. For instance, BBC presents evenings with well-known audio dramas performed in front of a large audience and the performance includes an orchestra, sound-artists, actors, etc. This form, which I discovered in my research on audio drama, seemed very interesting to me. In the performance of *Individual utopias* I actually reduced the often large and spectacular staging to a group of three people. As in my previous projects, I play all of the roles and the audio background was done by Nedim Ćišić and Andrijan Zovko from Vuneny. After I suggested the collaboration to them and showed them the script, which included elaborated scenes with sound effects specified in advance, they suggested that their role could be more than just that of sound technicians playing effects and that they could contribute in a more creative way in creating the atmosphere. The reason why I went into collaboration with someone else in the first place was that I had, in a way already, been through the form of classical audio drama with sound effects and I wanted to unravel this ball of yarn which I had taken hold of in my work a bit further.

**Are you also referring to the fact that your previous works have almost completely been one-woman shows?**

Yes, it would have been consistent with my work if I had performed the script myself, applied the sound myself, recorded the whole thing or performed it in front of the camera. However, I was interested in live performance, coming out onto the stage, and I didn't want it to be only tedious reading. Their work and my work struck a balance somehow, because they didn't just do sound effects, they made music and

atmosphere, supplementing in a way the original script. Vuneny have played hundreds of concerts so far and I haven't been on stage quite so many times, so I'm not familiar with this dynamic. In collaboration with them, I cut down the script and adapted it for live performance, they gave me advice on what could function better, how to maintain and establish a rhythm. I think that establishing this collaboration meant a great progress for me, as well as the fact that we have created a product which doesn't function only in the context of visual art, but can also be viewed as an independent, I dare say, show.

**Could you say something about the script, how did it develop?**

The whole collaboration with Vuneny is actually the result of various circumstances, whereby in the end I got a conceptually consistent whole: a work about Mostar was realized in collaboration with a band from Mostar. Namely, I had intended to collaborate with them earlier and then in October 2007 I was invited by the SCCA in Sarajevo to participate in a summer workshop in Mostar, organized by the Italian organization Connecting Cultures. They came with a project which was quite undefined from the very start and whose aim was to help mental health centers in east and west Mostar, specifically patients suffering from PTSD. Before our arrival, they donated a kiln for baking ceramics to the Center for Mental Health West (in accordance with their wish), which was supposed to serve as the focus for a workshop which we as artists were supposed to realize there. However, it turned out that none of us knew how to use this kiln and, aside from that, total misunderstanding and chaos broke out: we were brought completely unprepared into a situation of working with persons with serious mental disorders (and we "found" almost no PTSD patients there, which was supposed to be our task). At the Center they, of course, expected an art workshop, thinking that we were going to make clay flowers or something like that, and we came with completely different goals, considering the workshop a starting point for the realization of our own new art project. So the workshop was an absolute disaster, it was very difficult to

co-operate with the Centers for mental health East and West Mostar and during the whole process serious problems were surfacing which still trouble the city – the fact that is still a divided city. I came out of all that definitely damaged and crazy, it took me a few weeks to recover from those five days in Mostar, but I recognized a huge dramatic potential in the things that happened. Even before the end of the workshop, I decided to make something out of it. Since I work in the medium of audio drama, the project started by me translating what happened during those five days into one script. The whole script was therefore based on “replicas” of the events and people who were really there, everything is a bit exaggerated, some things are a little condensed, some truths were a bit distorted, almost all of the names were changed, but many things happened literally the way it is described in the script, except the detail about the kiln exploding in the end and the artists, frustrated, stealing it. Even the last scene is true, where Connecting Cultures invites me, after I openly expressed disapproval concerning the workshop, to a conference in Milan and the name of the conference is again *Art and survival*, with the subheading: art and human rights. The conference was actually very interesting, but in the context of the workshop I think that they again didn’t touch on the real problem. The project is also this common neocolonial attitude of foreign organizations, which arrive with noble intentions trying to implement unrealistic goals with a complete lack of understanding of the real situation. A single case which occurred during the workshop is enough to say everything about the situation in the city: a patient from the Center East wanted to play a guitar and she wanted us to film her while she plays. We knew that they had a guitar in the Center West, so we asked them to lend it to us. However, the doctor didn’t authorize it, justifying her refusal with saying that she didn’t know those people in east Mostar either as people or as patients.

#### So much about “connecting cultures”.

Yes. I mean, the Italians found themselves facing a wall, because they didn’t understand the situation. They somehow focused on the PTSD patients but there are more of PTSD patients outside of the institutions than inside them; Mostar is full of people with traumas.

It seems that the whole project represents a typical example of so-called cultural mistranslation, just like another, as yet unrealized project in Mostar, sponsored by the Austrian government in the unbelievable amount of one million euro, where an Austrian artist thought of surrounding the Old Bridge with robust metal constructions, in order to serve as a reminder of the war traumas, instead of them being, with such a nicely renovated bridge, shamelessly ignored. But let’s return to your work. The project *Individual Utopias* actually brings together positions and strategies on which you have

been building your work for the last couple of years: on one hand it embodies your growing interest in interdisciplinarity, combining video, text, audio drama, and the live performance of audio drama. The announcement for the performance said that this was your first appearance in front of an audience instead of a camera. However, your work *Abandoned Glove*, realized in Amsterdam in 2005, already contained elements of performance. I’m interested in this element of performance, of the transition from creating objects to the role in which you are simultaneously subject and object. Performance is often, in a very simplified way, described as the artist’s need to no longer hide behind their work, but to directly face the audience.

*Individual Utopias* was the first rehearsed, scripted performance, the first serious one. *Abandoned Glove* in Amsterdam was more improvised: I was sitting in front of the audience, at a small mixing desk, playing my audio works, occasionally commenting them, etc. That was actually the continuation of the project *I Love My Voice Radio*, which I started as an experiment or a joke while I was still at the Rijks and in which I simulated a commercial radio show and played a compilation of sound works by my colleagues. Thinking about how to make a compilation, I realized that the simulation of the form of a radio program would be ideal. It was even broadcast a few times on Radio 100 Amsterdam, however, the work wasn’t conceived as a radio program, but as an audio work with contributions by other artists, bands, etc. *Abandoned Glove* was an audio performance, more on the level of a really informal experiment. I had already made an audio piece of the same name which lasted 15 minutes and which I played at the opening in Amsterdam and the performance consisted of me throwing a collection of found gloves one by one onto a surface wired for sound. That was, let’s say, a kind of first experiment. As far as the stage is concerned, I appeared with Ivana Popović in Virus Teatar Michelangelo when I was 16 years old and I also worked with Magdalena Pederin and Ivan Marušić Klif on the project *The Eye Hears – The Ear Sees*, which we performed together many times, but *Abandoned Glove* was the first performance where I somehow independently stepped out in front of an audience out of a... really out of some kind of need. For me coming out of the studio and in front of an audience is a logical step in the process of the development of my work. And it’s obvious that I’ve wanted to do it since 2005, since *Abandoned Glove*. Maybe it’s only now that I feel confident enough to do it, so I decided to make *Individual Utopias* a performance. Maybe it was also a need to no longer hide behind my work. Actually, I don’t hide behind my work, I’m always present in front of the camera in my video works. But, as much as it’s significant that it is me who appears there, so it is also a form of running away from myself, embodying different characters. This will take a lot more work, because, of course, I’m neither a professional performer nor an actor

and this knowledge is necessary for the kind of performance that I do, which is quite demanding in terms of acting.

**One quote of yours for me represents a metaphor of your work, where you wrote: “I want something to disappear, so that I can play with the emptiness which that something has left behind”. In *Abandoned Glove*, the sound of throwing a lost and then found glove on the floor is the result of a somewhat absurd game with emptiness, not only of showing the invisible, but also of “giving sound” to the invisible, the lost, its materialization through sound. Your work *The Invisibles* was created the same year, first as a series of drawings and then as a video which documents your performance of the script for a radio drama about the “invisible ones”. Why did you decide to supplement the work in the form of an audio drama and what was your experience in writing the first script?**

You mentioned disappearing... I could go back further than *The Invisibles* and further than *Abandoned Glove* to the moment when I started making narrative audio works in the first place. It happened at the Rijks and also has to do with some kind of honesty towards myself... When I came to the Rijks – I think I just came there too young and with too little experience: you come as an artist into a professional milieu and you aren't actually mature enough and you don't know what you want and then you go searching for yourself etc. Somewhere I realized that I couldn't make video anymore, because in one year I had only made *Locations*, which in the end were very short videos without any sound. And for my final work at the Rijks I... I don't know out of which impulse, simply out of the moment when you're in your studio and working on something and this horror just hits you because you don't know at all where you're going – I made my first audio work called *Hypnoaudio*. In it I summarized a bunch of my thoughts and preoccupations. I was actually totally, totally, totally honest. Maybe for the first time in my work. The work has this robotic voice – *text-to-speech*, in which I utter personal secrets, I also speak of this losing of myself, of running away, because I was in some strange mental space at the time. I found a way to completely reveal myself and at the same time to stay hidden through this incorporeal voice. When I think about it now, it was kind of a moment of catharsis, starting with *Hypnoaudio* my work changed; I started a process which slowly brought me to the format and the strategies which I work with at the moment.

Principally, I think that sound and word engage space much more than any video. They also engage the visitor much more. Sound is... I think that it's much more intimate than video, it demands more time, more concentration, so that one who is listening is more engaged than one who is watching – the person who is watching often only glances in passing. After that, three audio works followed in a short period after I

realized that this is something that I can produce on my own and that I can develop further. These are *Are You a Loser* and *Abandoned Glove*, in which I used quotations of various forms: a radio program, the form of a game-show, etc., where I go into some hybrid combinations and build upon them with my own content. This is a strategy which of course isn't new, but is very important to me. For all those works I write scripts, in which I go into narration, which has always been close to me. *The Invisibles* was the result of, on one hand, my constant dealing with ideas of loss, disappearance, the possibilities and methods of escape, taking refuge, attempts to place oneself outside of the system, to transcend oneself, etc. The form and story-line were inspired by the 3D animated film *The Incredibles* from 2004, which tells the story of a family of superheroes who have to keep their superhuman powers a secret, because superheroes have become *personae non gratae* – I found this story fantastic, so I created a family, or families, “invisible” instead of “incredible”, families on the bottom of the social scale, without any real social status. Writing this script was also an experiment, until then I hadn't written scripts with several characters, I simply knew I had to do this, like with *Individual utopias* and *Everything is connected*, I know approximately what the plot is about and then I sit down and write – I wrote *The Invisibles* literally in two days. The form of audio drama appeared as a logical continuation of my earlier experiments, of playing with stereotypical forms in the media, television and radio... the audio drama seemed to be made for me.

**You continued experimenting with the form of audio drama in the work *Sorry Wrong Number*, where you used the model of an existent and popular radio drama from the 40s. The deconstruction of the form of audio drama and the process of making it is additionally emphasized here – the sound is divided into three separate recordings, the video which shows your performance is silent and the image and the sound don't correspond. Again the work deals with strategies of translation from the visible into the invisible and with the visualization of the form itself of audio drama.**

There was a version with record players, but the new version, which was shown last year at the B.O.P. Gallery in Zagreb, is more literal: the audio recordings are listened to through a telephone receiver, which maybe makes the work lose a layer of complexity, but it actually gains in authenticity. The installation with record players consists of three LP records with three recordings which represent the main character, Lenora Stevenson, the other characters, and the sound effects. They are broken up, so that the synchronicity is minimal; this way, the whole story is impossible to synchronize. Equally so, in the single-channel version of the installation, with the telephone, the sound heard is not synchronized with the video. This is a deliberate technical error taken from the narrative of *Sorry*

*Wrong Number*, where the whole story-line is based on a technical error and the inefficiency of technology, which brings about the murder of the main protagonist in the end.

**Did you find out about this audio drama through its film adaptations or did you hear the original audio drama first?**

I didn't hear the audio drama at all before recording it! I found the script while I was researching the history and form of audio drama, which started to interest me a lot after *The Invisibles*. I began researching and listening to contemporary writers and audio dramas, especially by the BBC, researching live audio theater, a scene which is very active, for example, in the American Midwest, and of course Wells and his Mercury Theater on the Air, researching the golden age of radio. *Sorry Wrong Number* was broadcast as part of the CBS show *Suspense* and was one of the show's most successful radio dramas. I was intrigued by the summary that I had read and afterwards I found the whole script. But I never heard the audio drama before the production of *Sorry Wrong Number*, I didn't want to hear it or to see the film, so that they wouldn't influence my interpretation. However, when I was in New York, I went to the Television and Film Museum and looked in their archive for the original, first performance from 1943. Lenora Stevenson was played by the actress Agnes Moorehead, who also participated in Mercury Theater on the Air. I heard this performance of hers and it's actually funny that my performance was quite close to Agnes's. The script is fantastic in any case. And another thing happened to me concerning this. When Sezgin Boynik was in Sarajevo a few months ago, we went to the flea market together, we were digging through LP records, and then, in a pile of records, he found *Sorry Wrong Number*, the original recording, I have it here!

**TYou see how everything's connected. Concerning *Sorry Wrong Number* I would like to ask you something which perhaps isn't explicit in the work. I'm also interested in the reference to the golden age of radio and the Hollywood cinema of the time, which film theorist Laura Mulvey, for instance, used for the feminist deconstruction of the "male gaze" which the classical narrative film generates and of the female characters who appear in it as objects of male desire or violence. The central character of this script is a lonely, physically disabled woman, closed up in the space of her apartment, who communicates with the outside world only through the telephone, which, through the game of "dialing a wrong number", transmits information about her own death, that is, about the murder which someone is planning for her. How important was the consciousness of gender for you in the work? It seems to me that it can be understood from the fact that in your works you always perform various identities; like a statement of sorts that you**

**don't accept a fixed identity, also a fixed gender identity.**

In *The Invisibles*, in *Everything is connected*, where I play five male characters, it's present all the time. Playing with gender identity and the concept of "performing" gender is quite important to me. In *The Invisibles*, for instance, one of the characters is called Dyke. I approached the strategy of performing male as well as female characters and characters of children etc. consciously. I chose this text for the same reasons, where the central character is this helpless woman who counts on a man who is supposed to save her; he convinces her that she'll be fine while she has a telephone (the alienating role of technology is also important here) – the whole story actually tells of the isolated female world, which takes place inside the house and where she actually remains helpless in the key moment. This man not only doesn't come to help, but actually orders her murder.

**We talked about performing and transgressing gender. In the work *Everything is Connected* you play 5 male characters. I read your statement where you say that for you this work is in some way a metaphor of your life and work. I also find interesting the context of your return to Sarajevo and the performance of the work in your native language, unlike the previous ones which were in English. To what extent is the work *Everything is Connected* a result of your return to Sarajevo and a look at the socio-political context in BiH?**

The basis of this work, that is of the narration, is the kidnapping of a child; again it's about disappearing, now the question is whether I am this child which has disappeared... All of the characters have gathered there to discuss this disappearance and at the same time they don't try to find the child at all, they just ramble on and go after their own interests. It is absolutely a comment on the situation, on some kind of 'Bosnian condition', or at least that which I noticed after returning. The characters are five mafia bosses, one who runs a quasi-legitimate business, the second owns a restaurant, the third has connections with the newspapers, that is, he is the owner of a daily paper, etc. – I think that this hierarchy of corruption can actually be applied to any other country, not just Bosnia and Herzegovina, but the plot was specifically inspired by the local context, elaborated through a classical crime story. This comment is very disguised in the work, not so much in what is said and the way it is said, but disguised in the form, in the costumes and by situating the plot into another time, the gangster era of the 30s and 40s. But the script itself is completely contemporary, because it mentions the Internet, cell phones, cars, contemporary details. It all began with my wish to make a work about gas stations. I started researching and I searched through all of the articles in the media, everything that was written about gas stations: it was



*Everything is Connected*, video still, camera: I. Slipčević, 2007



*Individual Utopias*, live in Istanbul, photo: Derya Demir, 2008



*Sorry, Wrong Number*, video still, camera: I. Slipčević, 2006

regularly stories about robberies, attacks on workers, etc. When I went to take photographs of a gas station once, a man came out and told me to erase the photographs. When I asked why, he said that they had big problems, that their twin daughters had been kidnapped two weeks earlier, which wasn't in the papers at all, maybe they didn't even report it, I don't know, but this event became the basis for the work *Everything is Connected*.

For the end, I would like to ask a question about another role which you assume and this is the role of curator. In a way, *I Love My Voice Radio* was already a curatorial project and in the last few years in Zagreb you have realized the project *Applied Go-Go* and the exhibition *Vocal-Verbal* in the SC Gallery and this year you're planning an exhibition titled *Boys and Their Toys* in collaboration with Marta Kiš.

Well yes, really, this is not just connected, but...

...everything is connected!

Everything is connected. The project *Applied Go-Go* and the exhibition *Vocal-Verbal* are directly linked to my artistic work and research in the field of work, sound, voice, etc. *Applied Go-Go* was more of the workshop and experimental type and it also dealt with radio forms, sound, crossovers of various disciplines. In *Vocal-Verbal*, I simply showed things that I liked and which inspired me. Maybe as an artist I can afford to curate an exhibition out of such impulses, to simply compile works and present artists who I consider good and important, whose work I respect. I think that *Vocal-Verbal* was a very successful exhibition. It was the first real exhibition that I curated. Concerning *Boys and Their Toys*, it's just a working title, I think we'll probably change it, because I'm not sure any artists will agree to exhibit if their exhibition is called *Boys and Their Toys* (laughs), since the concept includes only male artists. We'll only invite boys. It will be a colorful exhibition which won't have much to do with my personal artistic interests, unlike *Applied Go-Go* and *Vocal-Verbal*.



State of Transition, 1994, performance part Neue Galerie Graz, Austria, videostills © alien productions

# Folding space. and beyond On air - on line - on site projekti umjetničkog radija: izvješće o iskustvima

Martin Breindl

S njemačkoga prevela Marina Miladinov

[2006] Ponekad se dogodi da u aktualnim projektima načulimo uši: neočekivano se pojavio fragment nekog zvuka, koji je prije deset ili više godina učitao u mrežu tijekom nekog sasvim drugog projekta, nakon čega se difuzno proširio. Odjednom je opet tu, transformiran i mutiran, ponekad izmijenjen do neprepoznatljivosti. Ipak, on nije nestao. On i ne može nestati, jer mreža je doista mreža i zadrži sve što u nju padne.

[1997. Lo-Res vs. Hi-Fi] Svaki umjetnički čin u mreži je otvorena radnja, nedovršeni niz koji – jednom postavljen – stječe vlastiti život, mijenja se i širi, poprima nove oblike, ali se nikada ne gubi. Mreža nije imenica, nego glagol – nešto živo, što se temeljno i izvorno uvijek “dovodi u odnos” i time evocira novo shvaćanje identiteta: identitet nije djelo, koje je već stvoreno i stoga statično, nego ideja koja je učitana u mrežu i kroz mrežu je promijenjena.<sup>1</sup>

[1997. Recycling the Future] MIGRACIJA ZVUKA. Zvukovi se ponovno jave na drugim mjestima, istovremeno ili s vremenskim pomakom, prerađuju se i stoga su djela u neprestanom kretanju. Svaki zvučni događaj koji se ispusti online, postoji dalje u mreži, prolazi najrazličitijim kanalima, biva prihvaćen od drugih, ponovno učitao, mijenja se: nijedan događaj u mreži nikada se ne gubi. Podaci odlaze na izlet.<sup>2</sup>

(Ponovno) pojavljivanje zvukova, zvučnih fragmenata i čestica djelovanja moglo bi biti znak za to da se i dalje krećemo u istom prostoru kao u ono vrijeme – prostoru koji je konstruiran od vektora: on air, on line i on site.

[2006. reboot] To bi bio posljednji niz, srž lineranog opisa serije projekata čiji je razvoj započeo 1994. godine, nedugo nakon objavljivanja WorldWideWebba (= nakon što je javnosti omogućen pristup na jedan dio takozvanog Interneta), a koja će kasnije biti sažeta u terminu **\_on air - on line - on site Projekte\_**.

Međutim, retrospektivno uopće više nisam tako siguran je li prostor u kojemu se krećemo doista isti. Čini mi se da on sve više izmiče, da postaje nejasnim, nerealnim. Čak se i zamišljene forme prostora gube. Sve češće dvojim možemo li uopće još govoriti o “prostoru”. Je li moguće da smo toliko usavršili sposobnost presavijanja prostora [“the ability to fold space”<sup>3</sup>] da smo i sam prostor konačno doveli do toga da nestane?

[1994. Zeitgleich] (slutnja:) Paradigma čistog (absolutum = ‘oprano’) i istodobno onečišćenog prostora (jer kako bismo ga inače razaznali?) završava tezom da se informacija javlja na pozadini (suncana prašina) bijele buke. Proces digitalizacije nije ništa drugo do spretno i naizgled konačno potiskivanje pozadine. Informacija je tako grubo rastrirana da prašina nestaje. S nečistoćom, dakako, nestaje i prostor, a s njime i predmet, koji ne ostavlja iza sebe ništa osim svoga otiska prsta (impronta digitale).<sup>4</sup>

Naš doživljaj prostora je analogan. Skloni smo (pogrešno) mjeriti i definirati prostore s pomoću vremena. Udaljenost između dviju točaka poima se analogno (zamišljenom) vremenu koje nam je potrebno kako bismo prevalili put od jedne do druge (i obrnuto). Taj prostor pak možemo smanjiti tako da povećamo vlastitu brzinu kretanja – na primjer, s pomoću vlakova, automobila, aviona ili svemirskih brodova (industrijski prostor) – ili pak tako da se poslužimo prijenosnim i komunikacijskim medijima: telefonom, telefaksom, radijem ili televizijom (elektronski prostor).

Ovaj drugi (dakle, elektronski prostor) koriste radijska i telekomunikacijska umjetnost. Kombinirajući k tome prijenosni postupak s onim snimanja, one omogućuju širenje i transcendiranje prostora. On se takoreći “presavija”. Prvenstveno se telekomunikacijska umjetnost ustvari događa u nekoj vrsti “trećeg prostora”, koji nastaje između protagonistâ i njihovih strojeva. “Prostor nastaje kada uključimo sustav. Uzmimo dvije telefonske linije i sastavimo stroj. I što se tada događa između nas? Ako je stroj uključen, prostor je tu. Ono što se tada događa između dvoje umjetnika, to je skulptura. Kada je stroj isključen, ona nestaje, tu nema više nikakvog predmeta.”<sup>5</sup>

Robert Adrian X iskovao je početkom 1990-ih pojam “The Art of Being Everywhere” i nije čudo da je želja da se “bude posvuda” (i to istovremeno) formulirana paralelno s razvojem digitalnih tehnologija i prije svega mreža koje (tehnički gledano) počivaju na tim digitalnim tehnologijama. U analognom je prostoru, naime, naprosto nemoguće biti posvuda.

Za to bi trebalo ukinuti stabilnost prostora/mjesta/situacija koja se temelji na razgraničenju. Ona se ukida u onom trenutku kada se “on site” (tzv. “realni prostor”), “on air” (tzv. “elektronski prostor”) i “on line” (tzv. “umreženi prostor”) stope jedan s drugim. Razlika između realnosti i virtualnosti mora se raspasti, mora nestati. Biti posvuda znači istodobno ne biti nigdje.

[State of Transition] kao projekt na određeni način stoji na pragu ukidanja prostora. Tehnološki gledano, ustvari se još može pribrojiti “staroj” Telematskoj Umjetnosti. Korišten je uglavnom instrumentarij kojim se upravlja s pomoću MIDI-ja, povezan telefonskim vezama. Međutim, već je

1 Martin Breindl, lo-res vs. hifi, 1997.; u: Positionen, Beiträge zur Neuen Musik; sv. 31, “Internet”; Berlin, Verlag Positionen, 1997.

2 Breindl/Christian/Math/Sodomka, Virtual Feedback, 1997.; tekst projekta “Recycling the Future”, a Kunstradio project in 4 episodes. Episode 1: at Hybrid Workspace documentaX, Kassel, 18-27 July 1997 [<http://kunstradio.at/FUTURE/DX/>].

3 Frank Herbert, David Lynch, Dune (scenarij), 1984. [[http://en.wikiquote.org/wiki/Dune\\_%28film%29](http://en.wikiquote.org/wiki/Dune_%28film%29)].

4 Breindl/Math/Sodomka, Nahe Ferne. Zeitgleich, 1994; u: Zeitgleich; Beč - Hamburg, Triton Verlag, 1995.

5 Robert Adrian X u razgovoru s Martinom Breindlom, 2002.; ulomak debate za okruglim stolom 17. kolovoza 2002., održanim u forumschlosswolkersdorfu povodom “Weinviertler Fotowochen 2002” [<http://alien.mur.at/theory/>].



postojao otvoreni pristup za korisnike WorldWideWeba: pozivanjem/odabiranjem pojedinih stranica iz opsežnog hiperteksta o migraciji [*on line*] svaki korisnik bilo gdje u svijetu mogao je izazvati zvučne događaje na izvedbenim mjestima [*on site*], koji su zatim prenošeni uživo na umjetničkom radiju Ö1 [*on air*]. Izvedba se, dakle, doista već odvijala u isprepletenosti svih tih različitih mjesta/prostora.

[1994. State of Transition] je *telematski hiper radio-environment* koji uz primjenu ključnih tehnologija telekomunikacije i teleprisutnosti predviđa eksperiment suočavanja s nestabilnošću klasičnog prostorno-vremenskog poretka. Pritom je u središtu našeg zanimanja bio prelazni stadij, proces preklapanja, u kojemu identitet mjesta počinje oscilirati, postaje interferentan.<sup>6</sup>

6 Gerfried Stocker, State of Transition, 1994.; tekst projekta [http://kunstradio.at/1994B/stateof\_t.html].

Osim toga, State of Transition je sa svojom osnovnom temom *Migracije* stvorio crvenu nit koja se do danas provlači kroz sve ove projekte.

[1994. State of Transition] Migracijska kretanja, prometni putovi, imigracijske kvote, tranzitni prostori, prelaženje granice i prelazni stadiji svih vrsta tema su i struktura ovog *live radio* događaja. Nasuprot poslovnoj euforiji s kojom se svijet iluzijom pretvara u globalno selo kroz prijenos podataka koji prelazi sve granice, stoji društvenopolitička realnost sve strože reguliranih imigracijskih i izbjegličkih kvota, koje sve jasnije i neumoljivije povlače fizičke granice. To ne smije više ostati neopozivo.<sup>7</sup>

7 Ibidem, [http://kunstradio.at/1994B/10\_11\_94.html].

U skladu s tom idejom, struktura i organizacijska načela projekta State of Transition izvode se iz različitih oblika migracije. Oblikovna strategija toga rada zasniva se na neposrednosti uzajamne intervencije. Resursi slike, tona, teksta i drugih materijala, koji su dostupni na polazišnim mjestima, umrežavaju se i čine dostupnima s pomoću radijskih veza, video telefona, podatkovnih veza i Interneta.<sup>8</sup>

8 Ibidem, [http://kunstradio.at/1994B/stateof\_t.html].

U konceptu projekta State of Transition "rekonfiguriraju" se pozicije umjetničkog djela i umjetnika/umjetnice:

[1994. State of Transition] U nastavku se više ne poigravamo samo materijalom u zajedničkoj akciji, nego i njegovim povezivanjima i samom konfiguracijom mreže. *Tako nastala Hyper Media Datenbank postaje stvarnom pozornicom projekta. Uloga umjetnika koji u njoj sudjeluju time se poistovjećuje s ulogom mrežnih administratora.* Oni ne stvaraju bujice podataka koje cirkuliraju mrežnim konfiguracijama, nego upravljaju njima i distribuiraju ih.<sup>9</sup>

9 Ibidem, [http://kunstradio.at/1994B/stateof\_t.html].

Kroz projekte koji su uslijedili u razmaku od oko godinu dana, a koje je inicirao Kunstradio ORF u suradnji i prema idejama naglo rastućeg broja umjetnika, ovaj program – iako 1994. godine još relativno utopistički – doista se počeo u sve većoj mjeri ostvarivati. Međutim, taj proces nije tekao linearno, a na njega je, dakako, utjecalo i suočavanje s galopirajućim tehnološkim razvojem tijekom idućih pet godina. Upotreba i istodobno preispitivanje ključnih tehnologija (koje su se u to vrijeme i same još uglavnom nalazile u razvoju) postala je pokretačem djelovanja koji je bitno odredio njegovu formu. Same tehnologije postale su umjetničkim sredstvima s pomoću kojih se postupno osvajao novi "prostor" (ukoliko se o tako nečemu može govoriti).

[1995. Horizontal Radio] događao se već na platformi "Kunstradio Online" (osnovanoj 1995. godine) i umrežavao je tijekom 24 sata brojne radio postaje (od državnih preko privatnih i studentskih do piratskih), mrežne poslužitelje, telefonske veze i izvedbene lokacije širom svijeta. Tu doista prvi put nije bilo *nikakvog središta*, nego je svaki sudionik istodobno bio pošiljatelj i primatelj.

*Horizontal Radio* neizbježno je doveo u žarište jedan bitan aspekt takvih projekata, koji su umjetnici i druge uključene osobe morali uzeti u obzir pri njihovu oblikovanju: *Nitko (pa čak ni stvarajući umjetnici) više ne može pojmiti, a time niti kontrolirati cjelokupnu formu projekta u njegovoj višestrukoj umreženosti.* Akcija i recepcija mogu se isto tako odvijati samo još fragmentarno. Umjetnici moraju naučiti odustati od nadzora i usredotočiti se na oblikovanje dobrih mrežnih konfiguracija.

Heidi Grundmann, međutim, u svome izvješću o projektu *Horizontal Radio* tematizira još jedan veoma bitan aspekt takvih situacija, koji se počeo kristalizirati postupno, ali time još neizbježnije:

[1995. Horizontal Radio] S projektom HORIZONTAL RADIO razdoblje od 24 sata dano je kao okvir unutar kojega su radio postaje emitirale i primale svim linijama koje su mogle tehnički i financijski podnijeti. Ta 24 sata također su bila okvir za izvedbe uživo i instalacije sa ili bez žive publike u fizičkom prostoru; također su bila okvir za internetske aktivnosti. U međuvremenu je postalo očito da projekt nije prestao u podne 23. lipnja. Izvedbe i instalacije su prošle, dakako, ali su radio postaje nastavile emitirati pojedine djelice projekta HORIZONTAL RADIO i iako se činilo da su neki od poslužitelja koji su bili aktivni tijekom projekta sada postali neaktivnima, drugi su nastavili djelovati (REAL AUDIO poslužitelj), a oživljeni su i neki od online projekata.



*Sound Drifting*, 1999, installation view OK Linz, Mediendeck, Austria, photos © Martin Breindl

Projekt kao što je HORIZONTAL RADIO prikupio je toliko podataka da se razvila predodžba o našem promijenjenom odnosu prema podacima/informacijama. Postalo je jasno da metafore kao brzina – da i ne govorimo o infocesti itd. – pripadaju prošlosti, da više nisu primjenjive. Umjesto toga, stekli smo predodžbu o geometriji u kojoj je svako mjesto jednako udaljeno od drugoga i u kojoj podaci nisu locirani na nekom specifičnom mjestu, nego nevezano lebde. To nije niti ondje niti ovdje, korisnici/slušatelji nisu niti u tome/s time niti izvan toga. On or off. Nothing in between. Prijelaz između bivanja izvana do bivanja u domeni informacije je nagao, iznenađan, potpun. Čim si unutra, odmah si... posvuda.<sup>10</sup>

- 10 Heidi Grundmann, "Horizontal Radio, A Report", 1995.;  
[<http://kunstradio.at/HORRAD/horradisea3.html>].

[2006. reboot 2] Tu smo doista već napustili analogni prostor, nešto što je u telematskoj umjetnosti, doduše, bilo latentno prisutno (i tematizirano), ali nikada nije moglo biti realizirano. Opservacije Heidi Grundmann da ne postoji više nikakav prijelaz, nikakav prostor između "izvana" i "unutra", i da ne postoje više nikakva fiksna mjesta, sasvim je precizan. "Unutra" nije prostor na način koji si mi možemo predložiti. Ne postoje mjesta, putovi ni vrijeme s kojim bi se mogle mjeriti udaljenosti. Ne postoji ni informacija, nego samo podaci. Informacija nastaje tek onda kada se podaci filtriraju ("renderiraju") prema "van".

Iako se mreža kod takvih projekata obično prikazuje s pomoću zemljopisnih karata svijeta, na koje se ucrtavaju kolaborirajući čvorovi (ili mjesta), ta je slika zavaravajuća i jednostavno pogrešna. U samoj mreži nema udaljenosti i tu više nije bitno stoje li dva stroja koja međusobno komuniciraju jedan pokraj drugoga ili na različitim kontinentima.

Druga (šokantna) opservacija mogla se još daleko snažnije osjetiti u idućim projektima: činjenica da projekt nije završio onda kada je ustvari završio, nego je razvio nešto poput "vlastitog života", čudi samo na prvi pogled. Čak i kada su strojevi isključeni, "predmeti" su i dalje tu, budući da se mreža u kojoj se oni (nematerijalno) "zadržavaju" ne može isključiti. Mreža je distribuiran (i prije svega distribuirajući) sustav i k tome se ne definira prema strojevima koji su u njoj okupljeni.

[1996. Rivers&Bridges] bio je direktan nasljednik projekta *Horizontal Radio* i tu su prvi put primijenjene *live streaming tehnologije* (Real Audio Live). U tom smislu može ga se smatrati sljedećim bitnim korakom, budući da je ta tehnologija načelno dovela do *neovisnosti o tehnički složenim odašiljačkim ustanovama* (kao što su javne radio postaje) omogućivši "emitiranje" uživo širom svijeta s bilo kojeg mjesta s internetskom vezom – i to neovisno o vremenu emitiranja, hijerarhijski određenim mehanizmima proizvodnje i distribucije ili tehničkim mogućnostima.

To je dovelo do prijenosa težišta s proizvodne strukture na *pojačani transfer znanja* među sudionicima (javne radijske ustanove, neovisne institucije, (sitni) producenti itd.), gdje se pokušalo *zajedno raditi na ravnopravnim modelima umrežavanja* i iskušati ih u praksi. [1997. **Recycling the Future**] u Hybrid Workspaceu (documenta X u Kasselu) može se svakako smatrati desetodnevnim eksperimentalnim programom u kojemu je jedan takav model doista umjetnički i tehnički iskušan u svim svojim varijacijama – model koji je u međuvremenu postao svakodnevnim standardom radijskog načina rada.

[1998. Immersive Sound] Black box (engl.: "(mađioničareva) crna kutija"): *Dio > kibernetičkog sustava čija se struktura i unutrašnji tijek tek moraju izvesti iz reakcija na unesene signale.* [...]

Black Box je onaj dio komunikacijskog lanca u kojemu se događa obrada, procesuiranje unesenih informacija, prije nego što se one ponovo iznesu. To je kutija zato što predstavlja sustav koji je u sebi logičan, a crna je zato što njezina unutrašnja struktura nije vidljiva. [...] Čim su složeniji procesualni postupci u unutrašnjosti kutije, tim nemogućije postaje zaključiti nešto o njezinoj strukturi.

Sve veći dio našega svijeta se prima / skenira / digitalizira / kodira / prenosi / procesuiran / ... Aktualnost (tj. ono što određuje naše mišljenje, osjećanje i djelovanje) se sve više prenosi na bilijune silikonskih čipova, električnih kola i podatkovnih veza u kompjuterskim mrežama. [...]

- 11 Martin Breindl, "Immersive Sound. The World In a Box", 1998.; u: *Audio Art, Kunst in der Stadt 2*; Bregenz, Bregenzer Kunstverein, 1998.

Svijet nestaje u mađioničarevoj crnoj kutiji.<sup>11</sup>

[1998. Immersive Sound] i još daleko radikalniji [1999. **Sound Drifting**] donijeli su novi razvoj, naime postupno odvratanje od izvedbene i prikladanje instalacijskoj formi, u kojoj temeljni nositelji radnje više nisu umjetnici, nego automati. "Formativne procese" uglavnom preuzimaju *generativni programi*, dok umjetnici koji sudjeluju u projektu imaju s jedne strane ulogu nabavljača građe, a s druge onu "upravitelja i distributera" cirkulirajućih bujica podataka.

[**Sound Difting, I Silenzi parlano tra loro**] definirao je sam sebe kao "međuovisni privremeni sustav od 16 udaljenih pod-projekata iz raznih zemalja, koji se koriste širokim spektrom metoda i pristupa generiranju, procesuiranju i prezentaciji podataka/zvukova/slika kako bi oblikovali devetodnevnu neprekidnu **on line - on site - on air** zvučnu instalaciju prigodom festivala ars

electronica '99".<sup>12</sup> I doista, umjetnici i umjetnice, pojedinci i skupine, koji su u tom projektu sudjelovali stvarali su gotovo isključivo automatizirane, odnosno generativne *soundfeedove*, od otvorenih mikrofona do automatskih zvučnih softvera, proizvodeći zvukove koji će kasnije biti ubačeni u sustav.

Samo "komponiranje" (u ovom slučaju, dakako, prilično nejasan izraz) preuzeo je na sebe program:

[1999. Sound Drifting] 'Sound Drifter' [generativni program razvijen specijalno za ovu instalaciju, op. autora] bio je stvarni kompozitor komadâ, dok je uloga umjetnika bila naprosto ona kompilatora, posrednika i/ili distributera. Zamjenjujući uloge čovjeka i stroja, oni su se stapali sa strojevima kao kborzi, procesuirajući i distribuirajući materijale kao elementi generativnog sustava.

*Sound Drifting* također je bio emitiran kao osmosatna radijska instalacija uživo [...]. Radijska verzija i ovaj put je nastala u suradnji ljudi i strojeva, koja je nastojala promijeniti – ili barem prestrukturirati – hijerarhiju interakcije čovjeka i stroja. Samo radijsko djelo komponirao je Radio Drifter, koji je raznim umjetnicima dopuštao sitne prilagodbe zvučnih parametara. To se pokazalo velikim izazovom za ljudske sudionike, koji bi se često prepustili porivu da otmu nadzor stroju i ponovno uspostave tradicionalnu hijerarhiju. Bila je to savršena demonstracija pitanja koje je postajalo sve važnijim – a to je bila jedna i od glavnih tema *Sound Driftinga*: "control sharing".<sup>13</sup>

12 *Sound Drifting. I silenzi parlano tra loro*, 1999., tekst projekta [http://kunstradio.at/SD/].

13 Martin Breindl, *Microcosmos and Macrocosmos*, 1999., u: *Sound Drifting*; Beč: Triton, 2000.

Dva (nepredvidiva) procesa okončana su sa *Sound Driftingom*: kao prvo, bila je to činjenica da podjela nadzora između umjetnika, tehničara i korisnika nije dovoljna, nego se mora proširiti na *strojeve, programe i automatizacijske procese*, odnosno da moramo naučiti doista *surađivati sa strojevima*. Pritom se tu ne radi o glorifikaciji strojeva niti o tome da se ljudski način djelovanja oponaša strojno, nego je riječ o "partnerskom procesu", koji crpi iz nesavršenosti jednih i drugih (ljudi i strojeva) i povezuje ih.

Druga činjenica bila je ta da su se on air - on line - on site projekti razvili *od izvorno izvedbenih u instalacijske forme*; bolje i točnije rečeno, stvarna forma (ukoliko se o takvoj još uopće može govoriti) jednog takvog projekta je instalacija koja je po sebi dinamična, ali nije vidljiva; izvedba se sastoji u tome da s vremena na vrijeme [umjetnici, tehničari, strojevi ili programi] takoreći "renderiraju" vidljivu manifestaciju te instalacije. Razlika naspram ranijeg razdoblja je ta što takva "instalacija" ne postoji samo metaforički, nego stvarno – fizikalno-tehnički realno.

Kao umjetnik koji je aktivno oblikovao neke od ovih projekata, dok je u drugima sudjelovao, primjećujem u svemu ovome nešto poput (nelinearnog) "razvoja", koji je započeo s projektom *State of Transition*, a završio sa *Sound Driftingom*: redom su to bili projekti u čijem je središtu bilo stvaranje isprepletene on air – on line – on site situacije kao takve, i tome je valjalo podrediti sve druge (umjetničke) aspekte. *Sound Drifting* je bio najdojmljiviji i možda "najuspjeliji" projekt, koji je na neki način objedinio sve koncepte, ideje i planove i također ih učinio vidljivima u svim njihovim aspektima.

Projekti koji su realizirani nakon toga (kao, na primjer, [2002. *Devolve Into II*] ili [2002. *Open Air. A Radiotopia*], da nabrojimo samo dva) ostavili su, prema mojoj procjeni, taj razvojni stupanj već iza sebe. Stvaranje isprepletene situacije kao takve više nije bilo zanimljivo, upravo suprotno: situacija se "samorazumljivo" koristila kao forma. Nije bila toliko zanimljiva činjenica da su to on air – on line – on site projekti, nego da oni razvijaju mnoštvo (online) oruđa i sučelja, kao i da integriraju nebrojene različite mogućnosti inputa (od mobilnih telefona i bežičnih tehnologija do radio-teleskopa).

Udubljenost koja je bila svojstvena on air – on line – on site projektima 90-ih godina raspala se na mobilnost, nestalnost i nove forme. Ponekad se ipak dogodi da pri aktualnim projektima načulimo uši: neočekivano se pojavio fragment nekog zvuka, koji je prije deset godina ili više učitao u mrežu tijekom nekog sasvim drugog projekta, nakon čega se difuzno proširio. Iznašli smo za to izraz "migracija zvuka" i to je kao neki čudni ponovni susret sa starim znancem, za kojega smo vjerovali da je odavno izgubljen.

(Ponovno) pojavljivanje zvukova, zvučnih fragmenata i čestica djelovanja mogao bi biti znak za to da je prostor, onakav kakav smo poznavali, zauvijek prestao postojati. Gdje nema širenja, nema ni udaljenosti koja bi se morala definirati s pomoću linearnih vremenskih obrazaca. Gdje nema trajanja, tu nema ni početka ni kraja. Veze su momentalne i apsolutno slučajne. Nema dualizma uzroka i posljedice. On or off. Nothing in between.

Presavili smo prostor i svijet je nestao u čarobnjakovoj crnoj kutiji.



*Sound Drifting*, 1999, installation view OK Linz, Mediendeck, Austria, photos © Martin Breindl

# Folding Space. and Beyond Art Radio and the on air - on line - on site Projects: A Report from Experience

Martin Breindl

Translated from the German by Marina Miladinov

[2006] Sometimes it happens that you prick up your ears during an actual project: there is an unexpected sound fragment, which was fed into the network and diffused ten years ago or more, during a completely different project. Suddenly, there it is again, transformed and mutated, sometimes changed so much that it is no longer recognizable. But it has not disappeared. It cannot disappear, since the network is literally a net, holding everything that falls inside.

[1997: Lo-Res vs. Hi-Fi] Each artistic act on the network is an open action, an incomplete set that – once positioned – acquires a life of its own, changing and expanding, taking on different forms, but never getting lost. Network is a verb rather than noun – it is a living thing, which is basically and causally always “set into a relationship,” thus evoking a new notion of identity: identity is not an artwork that has already been created and is therefore static, but an idea that is fed into the network and subsequently transformed by it.<sup>1</sup>

[1997: Recycling the Future] SOUND MIGRATION. Sounds reappear in different places, at the same time or with a time shift, they are getting processed; artworks are in constant movement. Every sound event that is issued online continues its existence on the network, passing through various channels, getting received by the others, fed into the network again, and transformed – no event on the network is ever lost. Data only go hiking.<sup>2</sup>

The (re-)appearance of sounds, sound fragments, and action particles could be a sign that we are still moving in the same space as before – a space that is construed out of vectors: on air, on line, and on site.

[2006: reboot] This was probably the last set, the quintessential linear description of a series of projects, which began evolving in 1994, soon after the publication of WorldWideWeb (= when a part of the so-called Internet was made accessible to the public) and would later be condensed in the term **\_on air - on line - on site Projekte\_**.

However, retrospectively I am no longer sure whether it is truly the same space in which we are moving today. It seems to have become increasingly evasive, vague, unreal. Even the conceived forms of space are disappearing. More and more often I find myself doubting whether one can still speak about “space” at all. Could it be that we have refined our “ability to fold space”<sup>3</sup> so much that we have eventually made it vanish altogether?

[1994: Zeitgleich] (a premonition) The paradigm of pure (absolutum = ‘washed’) space, which at the same time contains impurities (for how else could we recognize it?) results in the hypothesis that information appears against the background (solar dust) of white noise. The process of digitalization is nothing else than a clever and apparent final suppression of the background. Information is rasterized so coarsely that all dust disappears. Naturally, space disappears along with the impurity, and so does the object, leaving nothing behind but its fingerprint (impronta digitale).<sup>4</sup>

Our perception of space is analogous. We tend to (mis-)measure and to define spaces through time. The distance between two points is understood in analogy to the (conceived) duration, the time we need to pass the way in between (and vice versa). Now, we can reduce space by raising our own speed of motion – for example, with the help of trains, cars, airplanes, or spacecrafts (industrial space) – or else by using transfer and communication media: telephone, fax, radio, or television (electronic space).

The latter (electronic space) is used by radio and telecommunication art. Moreover, by combining the transfer procedures with recording, it manages to expand and transcend space. The space is, so to say, “folded”. It is primarily telecommunication art that actually takes place in a sort of “third space,” which emerges between the protagonists and their machines. “The space emerges when you turn on the system. Let’s take two telephone lines and assemble a machine. And what happens between us? If the machine is on, the space is there. What occurs then between two artists, that is sculpture. If the machine is off, it is gone, the object is no longer there.”<sup>5</sup>

Robert Adrian X has defined the term “The Art of Being Everywhere” in the early 1990s and it is no wonder that the wish “to be everywhere” (and at the same time) has been formulated parallel to the development of digital technologies and above all of networks that are (technically speaking) based on these digital technologies. For it is simply impossible to be everywhere in analogous space.

Therefore, we must abolish the stability of spaces/places/situations that is based on demarcation. It will be abolished at the very moment when “on site” (the so-called “real space”), “on air” (the so-called “electronic space”) and “on line” (the so-called “network space”) have merged with each other. The difference between reality and virtuality must crumble, it must disappear. To be everywhere means at the same time to be nowhere.

1 Martin Breindl, lo-res vs. hifi, 1997; in: Positionen, Beiträge zur Neuen Musik; vol. 31, “Internet”; Berlin, Verlag Positionen, 1997.

2 Breindl/Christian/Math/Sodomka, Virtual Feedback, 1997; project text for “Recycling the Future,” a Kunstradio project in 4 episodes. Episode 1: at Hybrid Workspace, documentaX, Kassel, 18-27 July 1997 [<http://kunstradio.at/FUTURE/DX/>].

3 Frank Herbert, David Lynch, Dune (script), 1984 [[http://en.wikiquote.org/wiki/Dune\\_%28film%29](http://en.wikiquote.org/wiki/Dune_%28film%29)].

4 Breindl/Math/Sodomka, Nahe Ferne. Zeitgleich, 1994; in: Zeitgleich; Vienna - Hamburg, Triton Verlag, 1995.

5 Robert Adrian X, an interview with Martin Breindl, 2002; interview transcript of the panel discussion from 17 August 2002, in forumschlosswoltersdorf, on the occasion of “Weinviertler Fotowochen 2002” [<http://alien.mur.at/theory/>].

[State of Transition] stands as a project somehow on the threshold of abolishing space. Technologically speaking, it should still be counted among the “old” telematic art. What was used there was primarily the old, MIDI-controlled instrumentary, connected through telephone lines. However, there was already an open access for WWW-users: by selecting/clicking on various sites from an extensive hypertext on migration [on line], every user throughout the world could activate sound events on performance sites [on site], which were then broadcasted live on Ö1 art radio [on air]. Which means that the performance actually took place already in an interplay between all these various places/spaces.

[1994: State of Transition] is a telematic hyper radio-environment; through its application of the key technologies of telecommunication and telepresence, it is an experiment investigating the instability of the classical order of space and time. We were primarily interested in the transition phase, the process of overlapping, in which the identity of places began to oscillate and cause interference.<sup>6</sup>

- 6 Gerfried Stocker, *State of Transition*, 1994; project text [http://kunstradio.at/1994B/stateof\_t.html].

Besides, with its main topic of migration, *State of Transition* managed to create a commonplace that has been present in all our project until the present day as a red thread.

[1994: State of Transition] Migration movements, traffic routes, immigration quotas, transit spaces, border crossing, and transition phases of all sorts – these are the theme and the structure of this live radio event. The business-like euphoria, with which the world is illusioned into a global village through data transfer that crosses all borders, is countered by the socio-political reality of increasingly strict immigration and asylum regulations, which draws the ever clearer and more unsurpassable physical borderlines. That should no longer remain uncontested.<sup>7</sup>

- 7 Ibidem, [http://kunstradio.at/1994B/10\_11\_94.html].

In accordance with this idea, the structure and the organizational principles of *State of Transition* have evolved from various forms of migration. The formative strategy of this work is based on the immediacy of mutual interventions. The resources of image, sound, text etc., which are available at the source sites, are fed into the network and made accessible through radio lines, video telephones, data transfer, and the Internet.<sup>8</sup>

- 8 Ibidem, [http://kunstradio.at/1994B/stateof\_t.html].

The concept of *State of Transition* “reconfigures” the positions of artwork and artist:

[1994: State of Transition] In the next phase, not only the material, but also its associations and the configuration of the network itself are turned into an instrument of joint action. The hypermedia databank thus created becomes the actual stage of the project. The role of participating artists is identified with that of network administrators. They are not the creators, but rather managers and distributors of data currents that circulate through the network configuration.<sup>9</sup>

- 9 Ibidem, [http://kunstradio.at/1994B/stateof\_t.html].

In the following projects, which were occurring at a year’s pace, initiated by ORF Kunstradio in cooperation and according to the concepts of a quickly growing number of artists, this demand – although still rather utopian in 1994 – could indeed be gradually realized. However, this development did not take place in a linear way; and it was understandably also determined by the examination of galloping technological evolution in the following five years. The use and at the same time questioning of key technologies (which were themselves largely developing at that time) became the essential formative driving force of action. The technologies themselves were turned into artistic vehicles, with which the new “space” (insofar as we can talk about one) was gradually conquered.

[1995: Horizontal Radio] already took place on the “Kunstradio Online” platform (established in 1995) and it connected for 24 hours numerous radio stations (from public to private and student radio stations to pirate ones), Internet servers, telephone lines, and performance sites throughout the world into a network. For the first time, there was truly no centre: each of the participants was broadcasting and receiving at the same time.

With *Horizontal Radio*, an essential aspect of such projects was inevitably brought into the focus of attention, which meant that the artists and other participants had to take it into account in their creative process: The form of the project as a whole, in its manifold interconnectedness, can be perceived by nobody in its entirety (even not by the creative artists) and therefore nobody can control it either. Thus, both action and reception can occur only fragmentarily. Artists must learn to give up control and to concentrate on the creation of good network configurations.

However, in her report on *Horizontal Radio*, Heidi Grundmann has discussed another very important aspect of such situations, which crystallized only gradually, but therefore inevitably:

[1995. Horizontal Radio] With HORIZONTAL RADIO a 24 hour period had been given as the framework in which radiostations transmitted and received by whatever lines they could technically and financially muster. The 24 hours were also the framework for live performances and installations with or without live audiences in a physical space and they were the





*Sound Drifting*, 1999, installation view OK Linz, Mediendeck, Austria, photos © Martin Breindl



framework for Internet activities. In the meantime it has become apparent, though, that the project did not stop at noon on the 23rd of June. The performances and installations are gone, true, but radiostations keep on broadcasting bits and pieces from HORIZONTAL RADIO and though some of the servers active during the project seem to be inactive now, others go on (REAL AUDIO Server) and some of the online projects have been revived.

A project like HORIZONTAL RADIO amassed so many data that an image of our changed relationship to data/information developed. It became clear that metaphors like speed - let alone infobahn etc. - belong to the past, do not apply. Instead one got the image of a geometry in which each place is of equal distance and in which data is not located at any specific place but floating. It is either there or not there, the users/listeners are either in it/with it or out of it. On or Off. Nothing in between. The passage from being without to being within the domain of information is abrupt, sudden, complete. Once you are in, you are.... everywhere.<sup>10</sup>

10 Heidi Grundmann, "Horizontal Radio, A Report", 1995; [http://kunstradio.at/HORRAD/horradisea3.html].

[2006: reboot 2] Indeed, we had already abandoned analogous space here, something that was latently present (and discussed) in telematic art, but could never be realized. The observation of Heidi Grundmann, namely that there was no longer any passage or space between "outside" and "inside", and that there were no more fixed places, is utterly accurate. "Inside" is no space in any sense that we could conceive of. There are no places, no paths, and no time with which one could measure distances. There is no information either, only data. Information emerges only when these data are filtered ("rendered") to the "outside".

Even though in such projects the network is normally presented with the help of world maps on which the collaborating knots (or places) are drawn, that image is misleading and simply wrong. On the network, there is no distance and it doesn't make any difference whether two communicating machines are standing next to each other or they are on two different continents.

The second (shocking) observation – which could be felt even more strongly in the projects to follow – namely, that the project was not over when it was actually over, but developed its "own life," so to say, is surprising only at the first glance. Even when the machines are off, the "objects" keep existing, since the network in which they (immaterially) "hang on" cannot be turned off. The network is a distributed (and above all distributive) system and is moreover not defined through the machines that are assembled there.

[1996: Rivers&Bridges] was a direct heir of *Horizontal Radio* and involved the first application of live-streaming technologies (Real Audio Live). That can be seen as another essential step in the process, since that technology basically meant independence from technically complex broadcasting institutions (such as public radio stations) by making it possible to "broadcast" live from any place in the world that had an Internet connection – and even independently from broadcasting hours, hierarchically determined mechanisms of production and distribution, and technical facilities.

That resulted in a shift away from the production structure and towards a more intense transfer of knowledge between those involved (public radio stations, independent institutions, (small) producers, etc.), whereby the aim was to work together on equally valid networking models and to try them out in practice. [1997: Recycling the Future] in Hybrid Workspace at documenta X in Kassel can by all means be viewed as a ten-day experimentation programme, in which such a model was actually tested in all its variations, both artistically and technically – a model that has meanwhile become the common technical standard of radio stations.

[1998: Immersive Sound] Black Box: Part of a > cybernetic system, whose structure and internal functioning remain to be inferred on the basis of reactions to input signals. [...]

Black Box is the part of communication chain in which the input information is processed before it is forwarded as output. It is a box because it represents a logical system, and it is black because its inner structure is imperceptible. [...] The more complex the processing procedures in the interior of the box, the more impossible the inferences about its structure.

An ever greater part of our world is received / scanned / digitalized / encoded / transmitted / processed / ... The actuality (i.e. what our thinking, feeling, and doing determined) is increasingly transferred to trillions of silicon chips, switching circuits, and data links of computer networks. [...]

The world is disappearing in a black box.<sup>11</sup>

[1998: Immersive Sound] and the far more radical [1999. Sound Drifting] brought another development with it, namely the gradual shift from performance to installation art, in which the artists are no longer the basic protagonists, since that role has been taken over by automatons. The "formative processes" are now largely performed by generative programmes, while the involved artists function on the one side as the suppliers of material, and on the other as "managers and distributors" of the circulating currents of data.

11 Martin Breindl, "Immersive Sound. The World in A Box", 1998; in: *Audio Art, Kunst in der Stadt 2*, Bregenz, Bregenzer Kunstverein, 1998.

[Sound Drifting, I Silenzi parlano tra loro] defined itself as an “interdependent temporary system of 16 international remote sub-projects, which used a wide range of methods and approaches to the generation, processing and presentation of data/sounds/images to form a nine-day long continuous **on line - on site - on air** sound installation on the occasion of the ars electronica festival'99”.<sup>12</sup> And indeed, the involved artists, both individuals and groups, were creating almost exclusively automatized or generative sound feeds, from open microphones to automatic sound softwares, producing the sounds which were then fed into the system.

12 *Sound Drifting. I silenzi parlano tra loro*, 1999, project text [<http://kunstradio.at/SD/>].

The “composing” (a rather vague expression in this case, of course) was taken over by a programme:

[1999. Sound Drifting] The ‘Sound Drifter’ [a generative programme developed for this installation, author’s note] was the actual composer of the pieces, the role of the artists was simply that of compiler, mediator and/or distributor. Inverting the role of human and machine, they merged with the machines like cyborgs, processing and distributing material, as elements in a generative system.

Sound Drifting was also on air as an eight hour live radio installation [...]. The radio version was again a collaboration of humans and machines that tried to change - or at least to restructure - the hierarchies of human-machine interaction. The radio work itself was composed by the Radio Drifter which allowed the various artists to make simple adjustments to the sound parameters. This proved to be a major challenge for the human participants, who often surrendered to the urge to wrest control from the machine and re-establish the traditional hierarchies. This was a perfect demonstration of an issue that is becoming more and more important - and that was also one of the main topics of *Sound Drifting*: control sharing.<sup>13</sup>

13 Martin Breindl, “Microcosmos and Macrocosmos”, 1999; in: *Sound Drifting*; Vienna: Triton, 2000.

Two (unforeseeable) processes were completed with Sound Drifting: firstly, it was the fact that the control sharing between artists, technicians, and users is not sufficient, but must be extended to machines, programmes and automatization processes: that one must learn truly to cooperate with machines. But it is neither about glorifying machines or about machines imitating human ways of doing things; rather, it is about achieving a “partner-like process,” which draws benefits from the imperfections of both (humans and machines) and links them together.

Secondly, it was the fact that the on air - on line - on site projects evolved from the originally performative to installative forms; or rather, expressing it better and more precisely: the actual form (insofar as one can still speak of something like that) of such a project is an installation that is dynamic in itself and imperceptible; the performance consists of, so to say, “rendering” a perceptible manifestation of that installation from time to time [by artists, technicians, machines, or programmes]. The difference to before is that this “installation” does not exist only metaphorically, but is actually – physically real.

As an artist that has actively created and some of these projects and participated in others, I can see something like a (non-linear) “development”, beginning with State of Transition and ending with Sound Drifting: these were all projects focusing on the creation of intertwined on air – on line – on site situation as such, to which all other (artistic) elements had to be subjected. Sound Drifting was the most impressive and perhaps the most “accomplished” project, which in a way applied all these concepts, ideas, and plans, making them perceptible in all of its facets.

Projects that were realized afterwards (such as [2002. Devolve Into II] or [2002. Open Air. A Radiotopia]), to name only two of them) had already left that development phase behind, in my opinion. Creating an intertwined situation as such was no longer of any interest, quite the contrary: the situation was “self-understandably” applied as a form. The fact that these were on air – on line – on site projects was no longer that interesting; what mattered was that they had developed a number of (online) tools and interfaces, and that they were integrating numerous different input possibilities (from cell phones through wireless technologies to radio telescopes).

The immersion that was typical for the on air – on line – on site projects of the 1990s has been splintered in the direction of mobility, transience, and new forms. Sometimes, however, it still happens that you prick up your ears during an actual project: there is an unexpected sound fragment, which was fed into the net and diffused ten years ago or more, during a completely different project. We have coined the term “sound migration” for that and it is like a strange reunion with an old friend that has disappeared long ago.

The (re-)appearance of sound, sound fragments, and action particles could be a sign that space as we knew it has forever ceased to exist. Where there is no expansion, there is no distance that should be defined with the help of linear temporal patterns. Where there is no duration, there is neither a beginning nor an end. Connections are instantaneous and absolutely accidental. There is no dualism of cause and effect. On or off. Nothing in between.

We have folded space and the world has disappeared into the black box of the magician.



foto: Ray Lee

# Omamljujući vrteći zvukovi

Ray Lee

Razgovarale: KONTEJNER | biro suvremene umjetničke prakse  
S engleskoga prevela Dunja Nekić

Zvukovi nikad nisu samo ono što čujemo, zvukove nikada samo ne slušamo. Nije samo u pitanju slušanje jer ne postoje zvučni objekti koje bi se slušalo. Postoje samo zvučni događaji. (Niall Lucy)

S odvijaćem u ruci dvojica ‘mehaničara zvuka’ kreću se u odijelima kroz šumu tronožaca različitih visina. Na svakom se nalazi šipka koja se okreće poput propelera, a na sebi nosi generatore električnih zvukova, zvučnike i svjetleće diode. Koristeći spomenuti alat oni reguliraju oscilatore i uštimavaju svoje naprave koje proizvode zvukove. Kod viših se tronožaca, a neki imaju i tri metra, ti likovi penju na ljestve. Moraju biti na oprezu da ih te ‘rotirajuće opasnosti’ ne pokose dok između njih hodaju i po njima ‘šarafe’. To rade četrdesetak minuta koliko traje izvedba. Jedan od dvojice je autor projekta Ray Lee iz Oxforda, a drugi njegov kolega Harry Dawes.

U kinetičkoj zvučnoj instalaciji pod nazivom *Sirena* tridesetak objekata oblikuje zvučni pejzaž. Svaki se vrti različitom brzinom proizvodeći zvukove koji kruže prostorom dok publika može nesmetano micati svoje uho, odnosno kretati se oko instalacije. Elegantne mehaničke skulpture stvaraju intiman zvučni prostor koji od sudionika zahtijeva dugotrajniji boravak u njemu, upuštanje u zvukove. S obzirom da se svaki dio instalacije u različito vrijeme aktivira te ima drukčiju brzinu, zvukovi pojedinih tronožaca su u pomaku pa dolazi do zvučnih preklapanja i zanimljivih efekata. “Ručno izrađeni generatori elektroničkog zvuka napajaju zvučnike na kraju svake ruke te tako stvaraju neobičnu zvučnu teksturu sačinjenu od pulsirajućeg elektroničkog zujanja”, navode autori. Sve se odvija u zamračenom prostoru u kojem uz auditivnu, dolazi do izražaja snažna vizualna kvaliteta rada. Led diode koje se vrte oblikuju tanke linije crvenih kružnica, pa se u tom analognom, mehaničkom zboru stvara prostor bogat ugodnim brujanjem i svjetlosnim crtežom. Iako sirene asociraju na opasnost i rat, Ray Leeov zvučni projekt gotovo da priziva neodoljivost antičkih sirena. Rad je kontemplativan i umirujući, ima hipnotičko djelovanje.

Ray Lee se kao umjetnik zvuka prvenstveno zanima za kretanje zvuka u prostoru i pritom stvara zvučni okoliš, koji za razliku od *surround sounda* karakterizira nepredvidivost. Mobilne antene koje zvuk mogu približiti slušatelju čine to polako i nježno kao na početku performansa ili pak adrenalinski brzo i glasno kao u njegovoj kulminaciji. Strategija kreiranja skladbe kroz prostor, te privlačenje posjetitelja, uvjetuje dramaturgiju performansa.

Umjetnik nas u *fade outu* performansa prepušta stvarnim i umišljenim odjecima koji polako prelaze u zvuk našeg nervnog sustava i kucaja srca – tišinu kakvu poznajemo. Vladajući vremenom i prostorom, njegov performans osvještava definiciju zvuka kao “pukog sredstva putem kojeg energija koja se konstantno mijenja velikom brzinom između potencijalne i kinetičke prolazi kroz zrak ili drugi medij poput tlačnih valova”. (R. Taylor)

### Možete li objasniti koncept *Sirene*, tehnologiju i vašu ulogu u performansu?

*Sirena* je proizašla iz kreativnog istraživačkog procesa, gotovo kao nusproizvod onoga čemu sam težio. Godine 2000. radio sam na novoj instalaciji za najviši kat napuštene tvornice tekstila u Engleskoj. Namjera mi je bila stvoriti seriju zvučnih naprava koje bi prizvale doživljaj industrijskih procesa i ideju predenja/vrtnje kroz zvuk. Originalna mi je namjera bila korištenje digitalne informacije dobivene sviranjem MIDI-teremina koji bi aktivirao elektro-mehaničke uređaje. Kontrolirao bih orkestar zvukovnih uređaja svirajući u nevidljivu magnetnu polju koji okružuje terem. Zbog tehničkih poteškoća nisam uspio iskoristiti terem za aktiviranje uređaja i bio sam primoran kretati se oko instalacije te ih ručno aktivirati. Zainteresirao sam se za performativnu stranu kretanja oko instalacije u kojoj se uređajima upravlja manualno. Osvrćući se na ovo djelo pod nazivom *Lekcija teremina*, najviše me zaokupilo pet rotacionih sirena koje sam koristio tijekom performansa. Moj interes razvijao se kroz različite repeticije sve dok nije nastao rad *Sirena* s njih gotovo trideset. Uloga izvođača ključna je u percepciji djela. Izvođači aktiviraju i kontroliraju djelo; oni su glazbeno i tehnički izvježbani a odjeveni su u siva zaštitna odjela od filca, koja ih određuju kao dio rada. Ozbiljni su i fokusirani na rad. Obavljaju

ozbiljan posao koji zahtjeva visoku razinu glazbenoga umijeća (biti u mogućnosti uskladiti određene visine zvukova u kompleksnome zvukovnom ambijentu), kao i zavidan stupanj manualne spretnosti. U *Sireni* nema glume iako sami izvođači imaju svoje uloge. Pri prvom susretu publike sa *Sirenom* pozornost im prvo odvuku radnje izvođača koji kontroliraju uređaje, no zatim se ona preusmjeri na spektakl zvuka i svjetla jer se intenzitet svjetlosti smanjuje, a roj svjetlećih crvenih LED-dioda koji se vrti u prostoru postaje neodoljiv prizor.

### Kakav tip zvuka stvara *Sirena* i čime je rad inspiriran?

Specifičan zvuk *Sirene* dolazi upravo od činjenice da se sirene rotiraju. Sam je zvuk generiran iz vrlo jednostavnoga elektroničkog kruga i jedan je od najjednostavnijih tonova koje generator može proizvesti. Konstantno sam frustriran zbog nepristupačnosti suvremene elektroničke opreme. Suočeni smo s tim ‘malim crnim kutijama’ i računalima koji mogu činiti zadivljujuće stvari, no njihovo je djelovanje za nas zatvoreno i nedostupno. Upravo sam zbog toga neprestano inspiriran pionirima elektroničke glazbe koji su morali biti inventivni s načinima stvaranja zvuka, jer čim su stvorili/izmislili nov način elektronički proizvedena zvuka, morali su smisliti i način njegove kontrole.

U *Sireni* izvođači koji djeluju unutar predodređene ljestvice ili tonaliteta, obično unutar eolskoga tonaliteta (7 tonska ljestvica), mogu taj jednostavan zvuk ‘vala zupčane pile’ ugoditi na diskretnu visinu zvuka. Svaka ruka rotacione sirene ima dupli oscilator koji omogućuje slanje različitoga tona u jedan od dva zvučnika. Jednom kada su ruke pokrenute, sama brzina rotacije stvara Dopplerov efekt s malim podizanjem i snižavanjem visine zvuka, zavisno od toga približava li se rotirajuća ruka ili udaljava od pozicije slušatelja. Ova modulacija stvara toplinu tona koji u njemu ne postoji kada je on statičan. To se multiplicira s 30 rotacionih sirena, od kojih svaka proizvodi 2 tona stvarajući time bogatu korsku teksturu modulirajućih tonova, poput divovskoga oscilirajućeg akorda. Međutim, slušatelj se može kretati unutar tekture zvučnih valova, te svojim približavanjem rukama sirena čuti pulsiranje pojedinih tonova kako one prolaze pored njega.

### Postoji li kompozicija koju slijedite tijekom performansa?

Kompozicija je djelomično određena praktičnim razlozima, a djelomično kontekstom performansa. *Sirena* se može prezentirati kao automatska instalacija u koju publika može ‘zaroniti i izroniti’. To ima neke prednosti, no mene više zanima situacija u kojoj se rad izvodi. Trajanje je same kompozicije bitno jer vodi publiku kroz pomno oblikovano iskustvo koje polazi od brižnoga usklađivanja pojedinačnih tonova do pojačavanja brzine rotacije te ponovno natrag do potpune tišine. Ta situacija također stavlja izvođača u odnos s uređajima i njihovim kretanjem. Za mene je to vjerojatno najzanimljiviji dio djela. Kompozicija vodi publiku, u trajanju od oko 40 minuta, kroz proces koji pokreće analitičko razumijevanje do otvorenijega, nedoslovnoga iskustva kretanja zvuka i svjetlosti.

### Zašto se djelo zove *Sirena*?

Raniju sam verziju djela nazvao *Zbor* jer zvuk ima takvu korsku kvalitetu. Djelo je dobilo naziv *Sirena* kada sam ga postavio kao instalaciju u bivšoj američkoj zračnoj bazi u North Oxfordshireu. Za posjetitelje je to bilo iskustvo izvan konvencija ‘normalnih’ galerija, kazališta i koncerata. Jednom kada su prošli kontrolnu točku s bodljikavom žicom, publika je bila suočena s oko 3 kilometara dugom vožnjom u srce ovoga pustoga i bezličnoga hladnoratovskog teritorija. Zrakoplovna je luka, nekoć dom floti američkih bombardera, sada bila poluprazna, s pedesetak velikih i zaobljenih betonskih hangara koji su podsjetnik na ukletu povijest lokaliteta. Djelo je nazvano *Sirena* jer mi se sviđao osjećaj opasnosti koji nosi značenje te riječi i zbog ideje zova sirene koji privlači ljude k sebi. U hangaru broj 3022 sirene su odašiljale neizbježnu jeku povijesti mjesta, no za mene je djelo posjedovalo elegičnu kvalitetu. Meni je zvuk mojih sirena više kao zvuk nebeskoga zbora, a ne ton upozorenja koji ide zrakom i koji očekujete kada čujete riječ “sirena”.

### Što je za vas zvuk i koji tip zvučnih naprava vas privlači?

Zvuk je način opisivanja spektra zvučne aktivnosti koji se kreće od buke do glazbe. Fasciniraju me pitanja što to konstituira buku i glazbu. Sjećam se da sam jednom slušao CD neke nejasne ‘buke’ dok sam kuhao čaj, tada je u kuhinju ušao moj sin i primijetio kako bi bilo smiješno da netko misli da je ta ‘buka’ zapravo glazba.

Umjetnost zvuka je također spektar aktivnosti koji se kreće od umjetnika koji rade sa zvukom kao nositeljem značenja do kompozitora koji istražuju zvuk kao najvišu točku za svoje kompozicije. Moj osobni interes polazi od toga da sam i umjetnik i kompozitor. Jednako me zanima i muzikalnost buke kao i fizička manipulacija materijalima. Volim izrađivati stvari, stvarati i oblikovati vizualna i zvučna iskustva za publiku. Tako uređaji koje stvaram služe različitim funkcijama. S jedne strane, želim da proizvedu zvuk s kojim mogu raditi i muzički i kompozicijski, ali također želim da ti uređaji odgovaraju mojim vizualnim i umjetničkim principima i idejama u cilju stvaranja kohezivna iskustva za publiku.

### Većinom radite sa zastarjelom tehnologijom. Odakle dolazi ta fascinacija?

Sva tehnologija je zastarjela u onom trenutku kada napusti tvorničku policu jer ćemo na neki način uvijek biti primorani kupovati nove stvari. Sljedeća se novotarija pojavi i prije nego uspijemo shvatiti prethodnu. Upravo kao djelomični odgovor na naš neumorni konzumerizam i potrebu za najnovijom napravom želim istražiti nepresušni potencijal ‘zastarjeloga’. Radim s vizijom budućnosti kao da je zamišljena negdje u prošlosti, kada se trebalo donijeti niz različitih odluka. Fasciniran sam onim što smatramo najnovijom tehnologijom i kako nam brzo ona postaje nešto grubo i tupo. U svoje je vrijeme invencija viktorijanskoga vremena bila vrhunac tehnologije, kao i računala veličine manjih soba u 1950.-ima, kao što je bio i CD- *player* prije 25 godina. Danas je magnetska vrpca gotovo nestala, spajanje računala žicom je gotovo prapovijest, a Internet je bio nezamisliv kada su CD-i bili novost. U međuvremenu ja se mogu igrati tom masom viška. Mogu rastavljati stvari i prespajati ih, mogu naučiti stvarati jednostavne elektroničke naprave. Fascinacija dolazi od dječje znatiželje, zainteresiranosti za znanost. Što je magnetizam? Upališ radio i on proizvodi zvuk koji se prenosi kroz eter. Otvorimo oči i vidimo svjetlost koja je dio istoga elektromagnetnoga spektra kao i radiovalovi. Naša su tijela evoluirala da prime manje elektromagnetno zračenje, no moramo iskoristiti jednostavan set elektronskih komponenti da bi primali radiovalove. Elektricitet je stvar. Naš moderni svijet je električni svijet. Mi smo ovisni o kretanju elektrona kroz vodljive materijale. Nemam problema s korištenjem digitalne tehnologije, želim sjediniti uporabu digitalnoga i analognoga jer oboje može doprinijeti različitim stvarima u zadanoj situaciji.



Ray Lee, *Sirena*, foto: Vedran Metelko

Ray Lee *Sirena*  
kinetička zvučna instalacija/performans  
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organizator: British Council, [www.britishcouncil.org/croatia](http://www.britishcouncil.org/croatia)  
partner: URK, [www.urk.hr](http://www.urk.hr)  
izvedba u Zagrebu: 19.04.2008., Tvornica Jedinstvo u sklopu projekta *Noć kulturnih instituta EU*.









Ray Lee, *Siren*, photo: Vedran Metelko

# Stupefying Whirling Sounds

Ray Lee

Interviewed by Kontejner | bureau of contemporary art praxis

Sounds are never simply something we just hear; we never just listen to sounds. We don't just listen, because there are no sonic objects for listening to. There are only sonic events.

(Niall Lucy)

With screwdrivers in their hands two 'sound mechanics' move in their suits through a forest made of tripods of different heights. On each tripod is a bar, spinning like a propeller, carrying generators of electronic sounds, speakers and light-emitting diodes. They use their tools to regulate the oscillators and thus to tune the sound generating devices. In the case of the higher tripods, and some of them are up to three meters high, these characters have to climb ladders. They have to be careful not to be mown down by these 'rotating hazards', while they walk among them manipulating and controlling the mechanisms. They do so for 40 minutes or so, as long as the performance lasts. One of the two is Ray Lee from Oxford and the other one his collaborator Harry Dawes.

In this kinetic sound installation named *Siren* thirty objects give shape to a sound landscape. Each one whirls at a different speed producing the sounds that circle in the space in which the audience is free to position their ears, that is, to move around the installation. The elegant mechanical sculptures create an intimate sound space in which the participant is required to dwell a fairly long time, to get into the sounds. Since each part of the installation is turned on at a different time and moves at a different speed, the sounds that the individual tripods produce are out of phase, resulting in sound overlaps and interesting effects. The authors state that "these hand-built electronic tone generators power loudspeakers at the end of each arm, creating an extraordinary sonic texture of pulsing electronic drones." Everything takes place in a dim setting in which, along with the audio quality of the piece, a powerful visual quality comes to the fore. The whirling LED diodes shape the thin lines of red circles, and in this analogue, mechanical choir, a space with a rich and pleasant humming and luminous drawing is created. Although sirens evoke a sense of danger and war, Ray Lee's sound project almost conjures up an irresistible sound of mythological Greek sirens. This piece has a hypnotic effect leaving you feeling soothed and contemplative.

Ray Lee as a sound artist is first and foremost interested in the creation of sound in space, all the while creating a sound environment which, unlike surround sound, is characterized by unpredictability. Mobile antennas can present sound to a listener either slowly and gently as at the beginning of the performance or as fast and loud as an adrenaline rush at the culmination. The strategy of creating a musical piece in space, as well as of attracting the audience, entails dramaturgy in the performance.

In the fade out the artist leaves us to real and imaginary echoes that are slowly transformed into the sound of our nervous system and our heartbeat – to silence as we know it. Governing time and space his performance awakens a notion of sound as "merely a means by which energy, constantly alternating at great speed between potential and kinetic energy, is passed through air or other medium as pressure waves." (R. Taylor)

**Please explain the concept of *Siren*, technology and your role in the live performance.**

*Siren* emerged out of a creative research process and almost as a by-product of what I was working towards. In 2000 I was making a new installation performance for the top floor of a disused textile mill in England. My intention was to create a series of sound machines that evoked a sense of industrial processes and the idea of spinning with sound. The original intention was to use the digital information generated by playing a MIDI Theremin to activate electro-mechanical devices. I would control an orchestra of sound machines by playing the invisible magnetic field that surrounds the Theremin. Due to technical problems I was unable to use the Theremin to activate the machines at this time and had to move around the installation controlling them manually. (I should note that I have recently achieved my goal and created a piece from this original idea – *Force Field* premiered at the Institute for Contemporary Arts in London in November 2007). I became interested in the performative nature of moving around the installation operating and manipulating

the machinery by hand. Looking back on the piece, which was called *The Theremin Lesson*, it was the five spinning sirens that I used during the performance that interested me the most. This developed through various iterations to become the work *Siren* with up to thirty sirens.

The performer's role is crucial to the way the piece is perceived. The performers activate and control the work; they are skilled operators both musically and technically, dressed in protective grey felt suits that signify them as engaged in an act of work. Their persona is serious and focused; they have an actual job to do, and one that requires a high level of musical skill (being able to tune the tones to specific pitches in a complex sound environment) and a degree of manual dexterity. There is no acting in *Siren*, yet the performers play a part. When the audience experiences *Siren*, their attention is taken first by the actions of the performers who control and operate the machines, but then gradually transfers to the spectacle of sound and light as the light levels reduce and the swarm red LEDs spinning in space becomes the compelling image.

**What kind of sound does *Siren* produce and where does the inspiration for it come from?**

The distinctive sound of *Siren* comes from the fact that the sirens spin. The sound itself is generated by a very simple sound-generating electronic circuit, one of the simplest tone generators possible to make. I am continually frustrated by the inaccessibility of contemporary electronic equipment. We are confronted by little black boxes and computers that can do amazing things, but the workings of these devices are closed and inaccessible to us. We are consigned to using the products of someone else's programming skills. In making this simple siren circuit I was trying to regain some control of the means of production of the sound. In this way I am continually inspired by the early pioneers of electronic music who had to be continually inventive with the means of production because once you had created/discovered your new electrically generated sound you had to devise a way of controlling it.

In *Siren* this simple saw tooth wave can be tuned to a discrete pitch by the performers who are working to a predetermined scale or mode, usually the Aeolian mode. Each arm of the spinning siren has a double oscillator enabling a different note to be sent to each of the two loudspeakers. Once the arms begin to rotate, the speed of rotation creates a Doppler effect with a slight rising and lowering of the pitch as the spinning arm comes towards and away from the listener's perspective. This modulation of the note creates a warmth in the tone that is not there when the pitch is static. This is then multiplied by up to thirty rotating siren arms, each with two notes making up to sixty different notes, and creating a rich, thrumming, choral texture of modulating notes, like a giant oscillating chord. The listener, however, is able to move between hearing the textural wash of sound and then, by moving closer to the siren arms, to hear the pulsing of the individual notes as they whistle past them.

**Is there a 'composition' you follow during the live performance?**

The composition is partly determined by practical considerations and partly by the performance context. *Siren* can be presented as an automatic installation that an audience can 'dip into and out of'. While this has some advantages, I am most interested by the live context. The duration of the composition is important because it takes an audience through a carefully shaped experience which moves from the meticulous tuning of the individual notes to the increase in the speed of rotation and then slowly back down to silence. The live context also places the performers in relationship to the machines and their movement. For me, this is probably the most interesting part of the piece.

The composition takes the audience, over a period of about forty minutes, through a process that moves from analytical understanding to a more open, non-literal experience of moving sound and light.

**Why is the work titled *Siren*?**

I called an early version of the piece *Choir* because the sound has such a choral quality. The piece took on the name *Siren* when I made an installation at a former US air force base in North Oxfordshire. For the audience this was an experience outside the normal conventions of attending an art gallery, theatre or concert. Once through the razor-wired checkpoint, the audience faced a two-mile drive into the heart of this bleak and desolate ex-cold war territory. The airfield, once home to a fleet of US jet bombers, now lies half empty, the fifty or more huge, curved, bomb-proof concrete hangers providing a haunting reminder of the site's history.

The work was called *Siren* because I liked the sense of danger that the word conveys, together with the idea of the siren call, luring people towards it. In Hanger 3022, the sirens had inevitable echoes of the site's history, but for me the work has an elegiac quality. The sound of my sirens is more like an ethereal choir rather than the warning air raid tones you expect from the word "siren".

**What is sound for you and what kind of sound devices are you interested in?**

Sound is a way of describing a spectrum of sonic activity that ranges from noise to music. What constitutes noise and what constitutes music are questions that fascinate me. I can remember playing a CD of some obscure 'noise' while cooking tea in the kitchen and when my son came in he remarked how funny it would be if someone thought that 'this noise' could be music.

Sound art is also a spectrum of activity that ranges from artists who work with sound as the carrier of meaning to composers who are exploring sound as a palate for composition. My own interest comes as someone who is both a composer and an artist. I am interested in both the musicality of noise and in the physical manipulation of materials. I like to make things, to shape and create visual and sonic experiences for an audience. So the machines and devices I make serve different functions. On one hand, I want them to make a sound that I can work with both musically and compositionally, but also I want these devices to correspond to my own visual, artistic aesthetic principles and ideas in order to create a cohesive experience for an audience.

**You mostly work with outdated technology. Where does this fascination come from?**

All technology is outdated the moment it leaves the factory shelf because in that way we will always be persuaded to buy the next new thing. The next new thing arrives before we have had time to understand the last new thing and it is partly in response to our restless consumerism and need for the latest gadget that I want to explore the untapped potential of the 'outmoded'.

I work with a vision of the future as if imagined from sometime in the past where a series of different decisions have been made. I am fascinated by the idea of what we experience as 'cutting edge' and how incredibly quickly the technology we see as cutting edge seems blunt and crude. Seen at the time, Victorian invention was cutting edge, the 1950s computers the size of small rooms were cutting edge, and the CD player was, only 25 years ago, cutting edge. Today, magnetic tape is almost obsolete, CDs will be before long, connecting computers with cables is almost prehistoric, and the internet was unimaginable when CDs were the new thing. Tomorrow something else will be the new thing. In the meantime I can play with this mountain of redundancy. I can take things apart and rewire them, I can learn to build simple electronic devices. The fascination comes from a childlike interest in science. What is magnetism? How does magnetism work? You turn on a radio and sound comes out, transmitted through the Ether. We open our eyes and we see visible light, part of the same electromagnetic spectrum as radio waves. Our bodies have evolved to receive electromagnetic light radiation, but we need to utilise a simple set of electronic components to receive radio waves. Electricity is the thing. Our world, our modern world is an electric world. We are dependent on the movement of electrons through conductive material. I have no problem with using digital technology, I seek to fuse the use of digital with analogue because each can do and bring different things to a given situation.



Ray Lee, *Siren*, photo: Vedran Metelko

# Žena bez glave: piratski radio u Mexico Cityju

Rubén Gallo

S engleskoga prevela Marina Miladinov

U ovom članku analizirat ću djelo Taniela Moralesa, umjetnika koji prvenstveno radi sa zvukom, a uspio je zadržati određenu nevidljivost i relativno marginalnu poziciju na umjetničkoj sceni Mecixo Cityja: on ne surađuje s komercijalnim galerijama, niti u Meksiku niti u inozemstvu, i njegovo djelo nikada nije bilo uključeno u razvikane izložbe meksičke umjetnosti prezentirane u muzejima od New Yorka do Berlina. Od 2003. godine Morales je održao niz radionica s područja umjetnosti, performansa i zvuka u umjetničkoj školi El Faro de Oriente, smještenoj u četvrti Ciudad Nezahualcóyotl, jednom od najsiriromašnijih dijelova Mexico Cityja, i to eklektičnoj publici koja je uključivala pankere, hard-rokere, članove uličnih bandi, a povremeno i beskućnike.

Među tehnološkim medijima koji su nastali u 20. stoljeću, radio je nadahnuo neke od najneobičnijih reprezentacija Mexico Cityja. Čak i u razdoblju satelitske televizije, širokopojasnog interneta i digitalne video-umjetnosti, radio je ostao jedan od najpopularnijih izvora glazbe, novosti, političkih komentara i tračeva o slavnim osobama za stanovnike glavnoga grada. U Mexico Cityju postoje stotine radio-postaja i svake godine počinje ih emitirati sve više i više. Postoje glazbene, posvećene svakom zamislivom žanru, od cumbije do klasične, od nortea do rapa, od tehna do danzóna. Postoje komercijalne, čiji su vlasnici medijski divovi, neprofitne, kojima upravlja sveučilište, i rahitične, koje drže umjetnici i aktivisti. Neke postaje emitiraju programe za ciljanu publiku građevinskih radnika; druge emitiraju za mlade djevojke; treće za domaćice. A tu su još i piratske postaje sa svojim nasumičnim rasporedima emisija i sklonosti emitiranju programa o NLO-ima i ženama bez glave.

Radio je jedan od najdemokratskijih medija u Meksiku. Samo slavne osobe mogu se pojaviti na televiziji, samo intelektualci mogu objavljivati u novinama, ali svatko u gradu – bio bogat ili siromašan, pismen ili nepismen, star ili mlad – može se nadati da će začuti svoj glas emitiran na zračnim valovima, zahvaljujući stotinama talk-showova koji sačinjavaju veći dio radijskog programa. Postoje ozbiljni talk-showovi o politici, sumnjivi o astrologiji i plačljivi o ljubavi (uključujući *La hora de los corazones rotos*, gdje slušatelji slomljena srca daju domaćinu da nazove njihove ljubavnike i posreduje u svađama – sve uživo) i šarlatanski o zdravstvenim pitanjima, ali svi oni imaju sličnu strukturu: domaćin predstavi emisiju, zatim objavi telefonski broj koji slušatelji mogu nazvati kako bi izrazili svoje mišljenje, iznijeli žalbe ili naprosto pozdravili prijatelje i obitelji. I tu se itekako zove! Brojevi su neprestano zauzeti jer stotine – možda i tisuće – željnih slušatelja sanja o tome kako će njihovi komentari, molbe i slatke besmislice biti emitirane na zračnim valovima koji ukrašavaju nebo Meksičke doline.

Postoji još jedan razlog za golemu popularnost radija: u gradu gdje većina njegovih 20 milijuna stanovnika provede nekoliko sati dnevno putujući na posao i s posla (ponekad treba i dva sata da se pređe grad sa sjevera na jug), radio je poput aspirina za glavobolju dnevnog prijevoza. U minibusevima i taksijima radio je uvijek uključen i uvijek namješten na neki talk-show, a pri ulasku putnici često započnu s vozačem razgovor o politici ili ljubavi, koji postaje neka vrsta proširenog programa. Radio prati svaku vrstu javnog prijevoza u gradu (osim metroa, budući da je podzemni prostor nedostupan njegovim valovima): osobne automobile koji krstare Periféricom, kamione s prikolicama koji prelaze Viaducto i dostavna vozila koja se s mukom probijaju kroz ulice Centra: svi uključuju radio iste sekunde kad upale motor, sanjajući možda o tome da njihova vozila jurnu kroz grad brzinom radio valova.

Ali stanovnici Mexico Cityja slušaju radio i onda kada ne putuju. Jedna od najistaknutijih značajki *chango* u prijestolnici (obiteljskih trgovina koje su preživjele i u razdoblju transnacionalnih korporacija, a nude svaku zamislivu uslugu, od popravka cipela do kompjutorskog programiranja) upravo je prisutnost glasnog radija. Radio je uvijek uključen i kod postolara, bravara ili prodavača tacosa. Radio-prijemnici, iako minijturni, nalaze se čak i na stolovima zaštitara koji nadziru pristup vladinim zgradama. Ako Meksikanci doista žive u “labirintu osamljenosti”, kao što je zapisao Octavio Paz, onda bi radio mogao biti njihova Arijadna, elektronski signal koji im pokazuje izlaz. Osjećate li se osamljeno? Uključite radio u bilo koje doba dana ili noći i odmah ćete imati društvo radijskih domaćina i njihovih revnih sugovornika. Nakon otkrića radija nitko više ne mora biti sam.

Iako se čini da su radio-prijemnici posvuda u Mexico Cityju, malo je spisatelja ili umjetnika koji su istražili taj medij i njegovu središnju ulogu u gradskom životu. O meksičkom radiju ne postoje ni romani ni filmovi, nema lokalnih verzija *Tetke Julije* i *piskarala* Vargasa Llose (1977.) – književne počasti odane radiju – ili *Dani radija* Woodyja Allena (1987.). Ne postoje ni drame ni filmovi, ni slike ni fotografije o radijskim emisijama (možda zato što je to “slijep” medij, koji zamjenjuje sliku zvukom). Važna iznimka je djelo Taniela Moralesa, umjetnika koji je vodio nekoliko piratskih radio-postaja u Mexico Cityju (uključujući “Radio Pirata XCH – Sin Permiso”)<sup>1</sup> i čiji je cjelokupni opus posvećen istraživanju radija i njegova potencijala kao medija umjetničkog izraza.<sup>2</sup>

Od 1995. Morales je sastavio nekoliko različitih radijskih emisija koje se poigravaju konvencijama uobičajenih talk-showova, ali su posvećene sasvim nekonvencionalnim temama: jedna postmodernistička, znanstveno-fantastična emisija govori o dolasku NLO-a (koji ulaze u Mexico City kroz rupu u ozonskom omotaču) i sadrži razgovor s izvanzemalcem; druga pridružuje tekstove

- 1 “Radio Pirata XCH – Sin Permiso” započeo je s emitiranjem 1995. godine u južnoj četvrti Coyoacán na frekvenciji 92.1 FM. Postaja ima skromnu snagu u rasponu od 5 do 10 vata.
- 2 To pomanjkanje zanimanja za radio novija je pojava. Meksički umjetnici iz 20-ih godina bili su fascinirani radijem i posvećivali su tom novom izumu pjesme, eseje, slike i crteže.

pjesama E. M. Ciorana glazbi cumbije i mamba; treća pak – koja je nastala na Staru godinu uoči 2000. – promišlja temu političke apokalipse koja prijeti na prijelomu tisućljeća.

Od desetak emisija koje je Morales proizveo, jedna se izričito bavi ulogom radija u Mexico Cityju: to je *Sin Cabeza – Necropsia* (1999.), krvavi kolaž glazbe i tekstova o odsječenim tjelesnim organima, za koji je umjetnik zamislio da se emitira u prepunim minibusima koji voze po Avenidi Revolución, krcatoj aveniji koja presijeca grad sa sjevera na jug. Emisija je ustvari bila *trompe l'oreille*: iako je zvučala kao radijsko emitiranje uživo (sadržavala je obavijesti postaje, reklame i poznate jinglove pokupljene s radio-valova Mexico Cityja), ustvari je to bila snimka koju je Morales unaprijed pripremio i pustio u suradnji s vozačem preko autobusnog razglasa. Kako je emisija bivala sve sumanutija – u jednom momentu žena bez glave naziva domaćina talk-showa kako bi upozorio slušatelje na trgovinu organima – putnici su se počeli smijati, praviti grimase ili izgledati začuđeno, ali nitko nije prigovarao ili pitao za objašnjenje. *Sin Cabeza* je eksperiment u kreativnom emitiranju.

*Sin cabeza* započinje najavom u trajanju od dvije sekunde, preuzetom s postaje “Radio Uno”, koja doista postoji u Mexico Cityju, a nastavlja se nizom kratkih glazbenih odsječaka: tu su komadić pjesme sastava Los Tigres del Norte i isječak iz Los Temerariosa. Zatim glas (također izvučen iz jedne stvarne emisije) najavljuje kako ćemo čuti “In illo tempore”, emisiju o drevnoj glazbi, ali glazba koja slijedi daleko je od drevne: čujemo par taktova iz pjesme Beatlesa (“She loves you yeah yeah yeah”), otpjevanih s jakim meksičkim naglaskom. Nakon najave iz “La KE Buena”, (još jedne stvarne radio-postaje) novi domaćin poziva slušatelje da nazovu kako bi osvojili tisuću pesos.

U tom trenutku emisija je još uvijek nalik na stvarni talk-show. Telefon zvoni, domaćin se javlja i kreće sljedeći razgovor:

**Domaćin:** Tko je na telefonu?

**Slušateljica:** Estella Moon.

**D:** Odakle zovete?

**S:** Nalazim se u Cabezi de Juárez [stanica metroa u Mexico Cityju nazvana po kipu Juárezove glave]. Nema mi glave. Ukradena je.

**D:** Kako prikladno... a zašto zovete?

**S:** Zovem kako bih ukazala na trgovinu organima.

**D:** Koju pjesmu biste željeli čuti?<sup>3</sup>

Pjesma – vjerojatno ona koju je naručila bezglava žena – počinje svirati: to je “Mi Cerebro” Perez Prada, mambo o mozgu (!) koji sadržava sljedeće riječi: “Mi cerebro. Con tu cara. Con tu hombro. Con tu risa. Con tu cuerpo. Y tu cuerpo. La quiero. Ya, la quiere. La quiere” [Moj mozak. S tvojim licem. S tvojim ramenom. S tvojim smijehom. I tvojim tijelom. Želim ga. Ah, želim ga.]

Moralesov program traje još 30 minuta i vodi slušatelje kroz auditivnu odiseju koja sadržava sljedeći akustički švedski stol: glas koji čita detaljne upute o tome kako secirati i izvaditi organe iz tijela, intervju s doktorom Mercadom, profesorom medicine na UNAM-u, koji objašnjava ljudsko tijelo koristeći se društvenopolitičkim analogijama (“U terorističkom činu,” objašnjava on, “virus napada stanicu i razara je”); glas koji preporuča bjesomučno putovanje kroz cijeli sustav podzemne željeznice Mexico Cityja (“Trči, uskoči, opet uskoči, Universidad, Copilco, Miguel Angel de Quevedo, hodaj, hodaj, nastavi hodati, Viveros, Coyoacan, Zapata...”); poduže izlaganje o seksualnim kretanjima zemlje, preuzeto iz nekog new-age teksta; razgovore snimljene iz starih televizijskih repriza; nasumične zvučne bajtove; i kao veliko finale, čitanje zadnjeg dijela Artaudova *Pour en Finir avec le Jugement de dieu*, radio-drame iz 1947. koja je poticala slušatelje da polegnu čovjeka na stol za seciranje i izvade mu sve organe (“nema ništa beskorisnije od organa,” kaže Artaud svojim slušateljima poremećenim glasom.)<sup>4</sup>

Program je protkan djelićima pop pjesama od šezdesetih do danas, zvučnim presjekom zadnjih 40 godina meksičke glazbe: Sonia López, pjevačica grupe Sonora Santanera, pjeva pjesmu o Batmanu u kojoj su junak stripa i njegov jezik tropikalizirani. Ta je pjesma dobar primjer toga kako popularna kultura u Meksiku pretvara stvari uvezene iz Amerike u lokalne kreacije.

Ahora hay batimóvil, baticueva y batisoga, y para que repases tu usarás el batiyoga. Yo tengo baticasa baticoeche y batichico y es batiamoroso, batibueno y batirico.

[Imamo batmobile, batšpilje i batkonopce, a želiš li se opustiti, možeš vježbati batjogu. Imam batkuću, batauto i batpastuha, koji je batdivan, batobdaren i batbogati.]<sup>5</sup>

Drugi segment sadrži “Aventuras en Revolución” Rockdriga Gonzáleza, rock pjevača poznatog po okrutno realističnim tekstovima. Pjesma govori o nasilnom napadu na putnike koji su se, poput aktualnih slušatelja *Sin cabeza*, vozili autobusom niz aveniju Revolución:

- izbjegavala bih underline kod prikaza web adresa (str.34)

- str 62 - flipaj fotku

- str 69, u potpisu fotke ti visi 2007 (stavi I.Slipcevic pa ce ti stati),

isto vrijedi za zadnju fotku

- str 95 - ispod naslova Heterogenost stavi istu uvlaku kao i ostale uvlake.

I autore stavi za tocku manje

- Str 97 - isto kao i 95 kod Puta u svemir...

Str 104/105 - fusnotu suzi da ti se ne tuce s paginacijom

3 Taniel Morales, *Sin cabeza – Necropsia*, audio CD, Ciudad de México, 1999., zapis 3.

4 Antonin Artaud, “To Have Done with the Judgment of God [1947.]” u: *Antonin Artaud: Selected Writings*, ur. Susan Sontag, prevela Helen Weaver (New York: Farrar, Straus and Giroux, 1976.), 570-571.

5 Morales, *Sin cabeza*, zapis 6.

La otra vez tomé un camión que jugaba las carreras allá en Revolución. Estaba lleno de ratas que sacaban la cartera y las armas de volón. El camión mataba gente; les tronaba la cabeza . . . El chofer era un chacal que comía la masa gris de los muertos en cuestión . . .

[Neki dan sam se vozio autobusom koji je jurio avenijom Revolución. Bio je pun ništarija koje bi potegnule pištolje i ukrale ti novčanik. Autobus je gazio ljude: drobio im je glave Vozač je bio šakal, jeo je mozgove iz mrtvih tijela . . . ]<sup>6</sup>

6 *Ibid.*, zapis 8.

Tu je i pjesma o mučnom čekanju autobusa satima na Periféricu; budalasta ljubavna pjesma Adriane Moline naslovljena "Eres tú"; kao i napjev iz mjuzikla "Las fascinadoras" iz 1967., koji poziva slušateljice da ostave kuhinjske poslove i uključe se u društveni rad ("Deja el metate y usa tu cabeza"). Taj vrtoglavi pregled meksičkog popa završava cumbijom koja slavi uzvišenu ljubav tropskim ritmovima :

Amor. Quiero amor romántico. Quiero amor sublime. Quiero amor de cumbia. Soñar un sueño profundo, donde mire al mundo con amor de cumbia.

[Ljubav. Želim romantičnu ljubav. Želim uzvišenu ljubav. Želim cumbijsku ljubav. Želim usnuti duboko i vidjeti svijet kroz cumbijsku ljubav.]<sup>7</sup>

7 *Ibid.*, zapis 24.

## Heterogenost

- Por favor dígale al respetable de qué se alimenta.
  - Pos de gansitos, coca cola y . . . coca cola . . . y también me dan mi torta de pierna y a veces también con aguacate.<sup>8</sup>
- (Taniel Morales, *Sin cabeza*, zapis 13)

8 "Molim vas, recite sucu kakva je vaša prehrana / Hm . . . jedem Twinkiese i Coca-Colu . . . i Coca-Colu . . . i također sendvič sa šunkom s ponekad s malo avokada."

Iako *Sin cabeza* možda zvuči poput psihotične nakupine nasumičnih fragmenata, u toj ludosti zapravo postoji red. Emisija je zapravo eksperiment u zvučnom realizmu, budući da je većina njegovih zvukova preuzeta iz pravih radio-emisija i događaja iz stvarnog života (poput digresijskih govora doktora Mercada, uzetih iz njegovih predavanja na sveučilištu). Kada bi zaljubljenik u radio prosurfao desecima gradskih radio-postaja i svaku od njih slušao nekoliko sekundi, rezultat bi bio šašavi kolaž sličan *Sin cabezi*. Emisija Taniela Moralesa ukazuje slušateljima na divlju heterogenost koja karakterizira meksički radio – anarhični medij u kojemu se operni pjevači, gatari, politički komentatori, tropski bendovi i pop pjevači nadmeću za prostor na radio-valovima.

Ali akustična heterogenost koju tako rječito prikazuje *Sin cabeza* nije ograničena na meksički radio – ona je jedna od najistaknutijih osobina radija kao medija i fascinira kritičare još od njegovih ranih dana. Kada je dvadesetih godina 20. stoljeća započelo redovito emitiranje, konzervativni kritičari užasnuli su se nad činjenicom da taj medij nekritično prenosi sve, od opere do popularne glazbe, od vijesti do komičnih emisija. Rudolf Arnheim, jedan od prvih teoretičara radija, koji je inače bio optimističan u pogledu potencijala tog novog medija, brinuo se da bi se slušatelji mogli izgubiti u miš-mašu radijskog programa: "Radijski slušatelj", napisao je, "poskakuje poput čepa na valovima, sluša redom beskonačni niz potpuno nepovezanih stvari i to bez predaha, do te mjere da ne uspijeva niti promisliti i razmotriti ono što je čuo..."<sup>9</sup> Francuski pisac Georges Duhamel bio je još kritičniji: u svojoj *Obrani pisane riječi* iz 1932. (pisanu riječ trebalo je braniti od štetnog djelovanja radija) upozorio da će radijska anarhija dovesti do sloma kulture. "Pravi ljubitelji radija," napisao je,

9 Arnheim, *Radio* (London: Faber and Faber, 1936.), 265.

"onaj priprosti puk, kojemu bi ustvari trebalo obrazovanje, počinje davati prednost buci pred knjigama... oni upijaju sve jedno preko drugoga: Wagnera, jazz, politiku, reklame, znak za točno vrijeme, laku glazbu i zavijanje sekundarnih valova... U potpunoj smo zbrci... danas se obični čovjek u moralnom i tjelesnom smislu hrani masom smeća koje nema nikakve sličnosti sa hranjivom prehranom. Ne postoji metoda u tom ludilu, koje je čista negacija kulture."<sup>10</sup>

10 Duhamel, *In Defense of Letters* (New York: Graystone Press, 1939.), 30, 35.

Duhamelov jednotračni um nije mogao izaći na kraj s višekanalnom polifonijom radija. Ako je radijski program tridesetih godina 20. stoljeća vidio kao "masu smeća koje nema nikakve sličnosti s hranjivom prehranom", možemo samo zamisliti kako bi se užasnua nad Moralesovom emisijom *Sin cabeza*, koja posluhuje čudovišne porcije zvučne nezdrave hrane (uključujući snimku čovjeka čiji se dnevni jelovnik sastoji od Twinkiesa, Coca-Cole i sendviča od avokada), kao i glazbeni švedski stol nakon kojega niz "Wagner, jazz, politika, reklamiranje" zvuči poput veoma zdravog menija.

Ali nisu svi kritičari dijelili Duhamelovu duboku odbojnost prema heterogenosti radija. Mnogi su avangardni pjesnici pronašli novi izvor inspiracije u fragmentarnom i zbrkanom karakteru tog medija. Marinetti je slavio "bežičnu imaginaciju" (*immaginazione senza fili*), što je igra riječi koja koristi talijanski termin za radio-prijenos, *telegrafia senza fili*) kao poetski model, a Guillaume Apollinaire pretvorio je komadiće radio-telegrafskih poruka koje mu je poslao brat iz Meksika u pomno izrađeni kaligram



11 Marinetti posvećuje odlomak "bežičnoj imaginaciji" u svome "Tehničkom manifestu futurističke književnosti" iz 1912. godine; Apollinaireov "Lettre-Océan" (1914.) utemeljen je na radio-telegrafskoj poruci koju je pjesnikov brat poslao iz Meksika. Guillaume Apollinaire, "Lettre-Océan" u: *Œuvres poétiques* (Pariz: Gallimard, 1956.), 183-185.

12 Salvador Novo, "Radioconferencia sobre el radio", *Antena 2* (kolovoz 1924.): 10; pretisak u: *El Universal Ilustrado* 399 (1. siječnja 1925.): 4-5; u antologiji *Toda la prosa* (Ciudad de México: Empresas Editoriales, 1964.).

13 "Con su escolta de rancheros / diez fornidos guerrilleros y en su cuaco retozón / que la rienda mal alpaca / Guadalupe la chinaca va a buscar a Pantaleón." Amado Nervo, "Guadalupe," u: *Poesías completas* (Barcelona: Teorema, 1982.), 269-271.

"Lettre-Océan." <sup>11</sup> Među avangardnim ličnostima, meksički su pjesnici bili među najentuzijastičnijim ljubiteljima heterogenosti radijskog medija. Godine 1924. Salvador Novo je emitirao "Radio-predavanje o radiju", koje je počelo zamišljanjem akustičke mješavine koja je mogla prethoditi njegovu govoru:

Acabáis de escuchar el sexteto All Nuts Jazz Band y ahora oís mis palabras; dentro de diez minutos oiréis *Il Bacio* [sic], [d]e Arditi, o *Guadalupe la Chinaca*, de Nervo, o *Manon*, de Massenet, y podéis estar en la postura que mejor os plazca, con el traje de acostaros, con pantuflas, cosa que no solía hacerse en la ópera, fumando vuestra segunda pipa o dormitando . . .

[Upravo ste slušali sekstet All Nuts Jazz Band, a sada čujete moje riječi. Za deset minuta mogli biste čudi Arditičev *Il Baccio*, Nervov *Guadalupe la Chinaca* ili Massenetov *Manon*, a da istodobno sjedite ugodno zavaljeni u omiljenom položaju, u pidžami i papučama, pušeći svoju drugu lulu ili čak drijemajući]<sup>12</sup>

Novo, koji je imao više smisla za avanturu (i zdraviji smisao za humor) od Duhamela, smatrao je mješovitost radijskog programa strašno zabavnom. Jer gdje bi inače čovjek mogao čuti jazz glazbu nakon koje bi slijedili talijanski valcer, otrcana oda Amada Nerva rodoljubnoj seljanci ("Con su escolta de rancheros, / diez fornidos guerrilleros y en su cuaco retozón / que la rienda mal alpaca, / Guadalupe la chinaca va a buscar a Pantaleón" <sup>13</sup>) i operna ljubavna priča Julesa Masseneta o fatalnoj ženi? Novo je radio smatrao šašavim medijem koji spaja različite elemente čiji je slučajni susret poetičan, neočekivan i sugestivan poput susreta kišobrana i šivaće mašine na stolu za seciranje. Čini se da Novova "Radioconferencia" opisuje ekvivalent *Sin cabeza* s početka 20. stoljeća – mješavina jazza, valcera, pjesništva i opere daje uzorak akustične kulture iz tridesetih godina 20. stoljeća na isti način na koji Moralesov miks cumbije, pjesama Beatlesa, uputa za obdukciju i Artauda prikazuje zvučni pejzaž 90-ih.

Ali Moralesovi radijski eksperimenti imaju još više zajedničkih točaka s radom drugog meksičkog avangardnog pjesnika: Kyna Taniye, člana futuristički nadahnutog pokreta Estridentista, koji je 1924. objavio knjigu *Radio: poema inalámbrico en trece mensajes*. Tu nalazimo pjesmu koja je jedan od najoriginalnijih prikaza impresivne heterogenosti radija. Pjesma nosi naslov ". . . IU IIIUUU IU . . ." i izmišljeni je kolaž slučajnih komadića emisija koje bi ljubitelj radija čuo kada bi prosurfao svim postojećim radio-postajama (naslov je onomatopeja koja oponaša prodorne šumove koji se čuju pri namještanju radio-postaja):

. . . IU IIIUUU IU . . .

ÚLTIMOS SUSPIROS DE MARRANOS DEGOLLADOS EN CHICAGO  
ILLINOIS ESTRUDENDO DE LAS CAÍDAS DEL NIÁGARA EN  
LA FRONTERA DE CANADÁ KREISLER REISLER D'ANNUNZIO  
FRANCE ETCÉTERA Y LOS JAZZ BANDS DE VIRGINIA Y TENESÍ  
LA ERUPCIÓN DEL POPOCATÉPETL SOBRE EL VALLE DE  
AMECAMECA ASÍ COMO LA ENTRADA DE LOS ACORAZADOS  
INGLESES A LOS DARDANELOS EL GEMIDO NOCTURNO DE  
LA ESFINGE EGIPCIA LLOYD GEORGE WILSON Y LENIN LOS  
BRAMIDOS DEL PLESIOSAURIO DIPLODOCUS QUE SE BAÑA  
TODAS LAS TARDES EN LOS PANTANOS PESTILENTES DE  
PATAGONIA LAS IMPRECACIONES DE GANDHI EN EL BAGDAD LA  
CACOFONÍA DE LOS CAMPOS DE BATALLA O DE LAS ASOLEADAS  
ARENAS DE SEVILLA QUE SE HARTAN DE TRIPAS Y DE SANGRE  
DE LAS BESTIAS Y DEL HOMBRE BABE RUTH JACK DEMPSEY Y  
LOS ALARIDOS DOLOROSOS DE LOS VALIENTES JUGADORES DE  
FÚTBOL QUE SE MATAN A PUNTAPIÉS POR UNA PELOTA

Todo esto no cuesta ya más que un dólar

Por cien centavos tendréis orejas eléctricas

y podréis pescar los sonidos que se mecen

en la hamaca kilométrica de las ondas

. . . IU IIIUUU IU . . .

SMRTNO SKVIČANJE SVINJA ZAKLANIH U CHICAGU U ILLINOISU  
TUTNJAVA NIJAGARINI SLAPOVA NA KANADSKOJ GRANICI  
KREISLER REISLER D'ANNUNZIO FRANCE ITAKODALJE JAZZ  
SASTAVI IZ VIRGINIJE I TENNESSEEJA ERUPCIJA POPOCATEPETLA  
NAD DOLINOM AMECAMECA I BRITANSKI RATNI BRODOVI  
KOJI ULAZE U DARDANELE NOĆNI JECAJ EGIPATSKE SFINGE  
LLOYD GEORGE WILSON I LENJIN RIKA PLESIOSAURUSA  
DIPLODICUSA DOK SE SVAKOG POPODNEVA KUPA U KUŽNIM  
MOČVARAMA PATAGONIJE GANDIJEVE KLETVE U BAGDADU  
KAKOFONIJA BOJNIH BOLJA I SEVILJINA SUNCA NATOPLJENE  
ARENE PRETRPANE UTROBAMA ČOVJEKA I ZVIJERI BABE RUTH  
JACK DEMPSEY I BOLNI KRICI NASILNIH NOGOMETASA KOJI SE  
UDARAJU NASMRT ZBOG LOPTE

Sve to sada stoji samo jedan dolar.

Za stotinu centa dobiješ par električnih ušiju

I možeš ići loviti zvukove koji se ljuljaju

Na kilometarskoj mreži radio-valova.

[ . . . IU IIIUUUU IU . . . ]<sup>14</sup>

Pjesma Kyna Taniye daje detaljan (iako fragmentaran) popis programa koje je slušatelj vjerojatno primao na radio valovima 20-ih godina: tu nisu samo jazz, valcer i opera, nego i komadići vijesti, sportskih programa, vremenskih prognoza i emisija od općeg interesa, kao i buka skvičećih svinja, grmljavine vodopada, erupcija vulkana, Gandijeva propovijedanja i urlanja nogometaša.

Postoji izrazita sličnost između pjesme Kyna Taniye i emisije *Sin cabeza*: oba djela stvaraju kolaž zvukova skinutih s radio-valova; oba iznenađuju čitatelja (ili slušatelja) nestvarnom jukstapozicijom nepovezanih slika, poput Gandija i plesiosaura ili drevne glazbe i pjesama Beatlesa (ti neočekivani parovi stvaraju "poetsku iskru" koju je André Breton pripisao nadrealističkim slikama); i oba ističu anarhičnu, fragmentarnu prirodu radija. I ako pjesma Kyna Taniye predstavlja presjek svijeta iz 1924. (godine kada je umro Lenjin, Britanci su napali Dardanele, a Gandi je oslobođen iz zatvora), *Sin cabeza* nam pruža akustični presjek Mexico Cityja iz 90-ih (kao mjesta kojime vladaju nasilje, anarhija i kičaste pop pjesme koje se ore iz sveprisutnih radija).

Ali postoji bitna razlika između pjesme "[ . . . IU IIIUUUU IU . . . ]" i *Sin cabeza*: Kyn Taniya stvorio je tekstualni prikaz radija, dok se Morales odlučio za zvučni. Kyn Taniya morao je prevesti radio kao slušni medij u pjesništvo, koje je tekstualno; a koliko znamo, mnogo se toga izgubi u prevođenju. Možemo nagađati kako zvuči plesiosaur koji riče, ali nikad nećemo moći čuti isti onaj zvuk koji je čuo pjesnik (ili ga je barem imao na umu). Morales, s druge strane, koristi slušni medij – zvučnu snimku – koji je sposoban vjerno reproducirati sve što on čuje. Kada slušamo *Sin cabezu*, čujemo upravo ono što je čuo umjetnik: njegova strategija je zvučno citiranje, a ne prevođenje iz jednog medija u drugi.

## Put u svemir

– ¿Es cierto que Zapata era extraterrestre y por eso decía  
que la tierra es de quien la trabaja?  
– Quería [llevarse] la tierra al espacio interestelar.  
(Taniel Morales, *OVNIS*<sup>15</sup>)

Postoji još jedna osobina radija koja je upadljivo prisutna i u pjesmi "[ . . . IU IIIUUUU IU . . . ]" i u *Sin cabeza*: sposobnost radija da prevladava goleme udaljenosti i dopire do slušatelja raštrkanih po različitim krajevima. U pjesmi Kyna Taniye – napisanoj u doba u kojem nije bilo televizije, satelita i interneta – čitav svijet dolazi do slušatelja Mexico Cityja preko radio-valova: novosti iz Chicaga, grmljavina Nijagarinih slapova, glazba iz Francuske i izvješća iz Britanije, Sovjetskog Saveza, Patagonije, Tennesseeja i Sevilje. Sve se te globalne informacije isporučuju u slušalice radijskog slušatelja u Mexico Cityju, koji može sjediti ugodno zavaljen dok pet kontinenata dolazi u njegovu dnevnu sobu.

Rani teoretičari radija bili su izuzetno optimistični u pogledu sposobnosti tog medija da prelazi granice i stvara međunacionalne veze. Arnheim je, na primjer, vjerovao da će radio poticati mir u svijetu

<sup>14</sup> Luis Quintanilla, *Radio: poema inalámbrico en trece mensajes* (Ciudad de México: Editorial Cultura, 1924.).  
Pretisak u: Luis Mario Schneider, ur. *El Estridentismo o una literatura de la estrategia* (Ciudad de México: Consejo Nacional para la Cultura y las Artes, 1997.).

<sup>15</sup> "Je li istina da je Zapata rekao kako Zemlja pripada onima koji je obrađuju zato što je bio izvanzemaljac? / Želio je odnijeti Zemlju u daleki svemir."

- 17 Velimir Hlebnikov, "The Radio of the Future" u: *Snake Train: Poetry and Prose*, ur. Gary Kern (Ann Arbor: Ardis, 1976.), 238.

i razumijevanje među nacijama tako što će omogućavati slušateljima pristup emisijama iz drugih zemalja. Radio, napisao je on, "služi svemu što uključuje širenje i zajedništvo osjećaja te djeluje protiv razdvojenosti i osamljenosti."<sup>16</sup> Ruski futuristički pjesnik Velimir Hlebnikov otišao je korak dalje: zamislio je "radio budućnosti", koji će biti sposoban prenositi ne samo zvukove, nego i mirise i osjetilne doživljaje širom svijeta – izum kojime bi se stalo na kraj jadu koji donosi zima u sjevernim područjima poput Sibira, budući da bi omogućavao Rusima da primaju tople, ljetne doživljaje iz tropskih krajeva: "Usred zime", napisao je maštovito, "medeni miris limete, pomiješan s mirisom snijega, bit će pravi poklon radija ovoj zemlji."<sup>17</sup>

Premotavamo u sadašnjost: iako radio više ne povezuje Meksikance s ostatkom svijeta (ta uloga sada pripada satelitskoj televiziji i internetu), ostao je jedna od nekoliko poveznica koje spajaju stanovnike Mexico Cityja jedne s drugima. Taj je grad jedan od najrastrganih megalopolisa u svijetu, a njegovi stanovnici žive u susjedstvima koja funkcioniraju kao zatvoreni svjetovi koji se rijetko – ako ikada – dodiruju. Grad se širi na području od 1500 četvornih kilometara i mnogi njegovi stanovnici nikada nisu kročili u udaljenije dijelove grada.

*Sin cabeza* aludira na fragmentiranu prirodu grada pripovijedajući o brojnim preprekama na koje se nailazi kada se naprosto želi doći s jednog mjesta na drugo. Nekoliko isječaka pobliže navodi noćne more gradskog prijevoza: tu su rock pjesma o "autobusu ubojici" koji juri niz aveniju Revolución dok se njegove putnike pljačka i siluje, pjesma o čekanju "peribusa" koji nikako da dođe i Moralesov monolog o nedaćama putovanja gradskom podzemnom željeznicom. Žurnim, ubrzanim glasom podešenim ritmovima mamba i loungea umjetnik prepričava mučno putovanje metroom u Mexico Cityju:

*Corro, me subo, me sigo subiendo*, Universidad, Copilco, Miguel Ángel de Quevedo, *camino, camino, sigo caminando*, Viveros, Coyoacán, Zapata, *me tropiezo*, División del Norte, Eugenia, Etiopía, Me paro, Centro Medico, *trasbordo*, Lázaro Cárdenas, Chabacano, Jamaica, Mixuca, Unidad deportiva, Puebla, Pantitlán, . . . *trasbordo, me subo, corro, vuelo, me acelero, me sigue en camino*, Rosario, Aquiles Serdán, Camarones, Tacuba, *me duermo, sueño*, San Joaquín, Polanco, Auditorio, Constituyentes, Tacubaya, San Pedro de los Pinos, San Antonio, Mixcoac, Barranca del Muerto, *me despiertan, me bajo, tomo un camión, va atascado*, Taxqueña, General Anaya, Ermita, Portales, Natitivitas, Villa de Cortés, Xola, Viaducto, Chabacano, San Antonio Abad, Pino Suarez, *me empujan, háganme lugar, me apachurran* . . . Observatorio, Tacubaya, Juanacatlán, Chapultepec, Sevilla, Cuauhtémoc, Balderas, Salto del Agua, Isabel la Católica, Pino Suárez, La Candelaria, San Lázaro, Moctezuma, Balbuena, Aeropuerto, Gómez Farias, Zaragoza, Pantitlán, *trasbordo, me bajo, grito, me subo, grito: "AAAAAAHHHHH"*

- 18 "Trčim, ulazim, opet ulazim, Universidad, Copilco, Miguel Angel de Quevedo, *hodam, hodam, nastavljam hodati*, Viveros, Coyoacán, Zapata, *spotiDem se*, División del Norte, Eugenia, Etiopía, *zaustavljam se*, Centro Medico, *presjedam*, Lázaro Cárdenas, Chabacano, Jamaica, Mixuca, Unidad deportiva, Puebla, Pantitlán, . . . *presjedam, penjem se, trčim, letim, jurim, idem dalje*, Rosario, Aquiles Serdán, Camarones, Tacuba, *zaspim, sanjam*, San Joaquín, Polanco, Auditorio, Constituyentes, Tacubaya, San Pedro de los Pinos, San Antonio, Mixcoac, Barranca del Muerto, *bude me, silazim, idem na autobus, krcat je*, Taxqueña, General Anaya, Ermita, Portales, Natitivitas, Villa de Cortés, Xola, Viaducto, Chabacano, San Antonio Abad, Pino Suárez, *guraju me, pravim si mjesta, gnječe me, . . .* Observatorio, Tacubaya, Juanacatlán, Chapultepec, Sevilla, Cuauhtémoc, Balderas, Salto del Agua, Isabel la Católica, Pino Suarez, La Candelaria, San Lázaro, Moctezuma, Balbuena, Aeropuerto, Gómez Farias, Zaragoza, Pantitlán, *presjedam, silazim, penjem se, vrištim 'AAAAAAHHHHH.'* *Silazim i uzimam taksi.*" Morales, *Sin cabeza*, zapis 10. Kurziv je moj radi isticanja.

- 19 Arnheim, *Radio*, 232.

*Me bajo y me voy en taxi.*<sup>18</sup>

Ovo je priča o osujećenom putovanju: pripovjedač hoda, trči, uskače, iskače, mijenja vlakove i gubi razum dok se smjelo kreće labirintom stanica podzemne željeznice, čija imena slikovito opisuju kaotični, isprebacani karakter grada na površini: tu su predkolumbijska imena poput "Popotle" i "Cuauhtémoca"; povijesni likovi poput "Pina Suáreza," "Gómeza Fariasa" i "Miguela Angela"; ali i druga, koja su potpuno slučajna, kao što je "Chabacano", stanica nazvana po meksičkoj riječi za "marelicu". Na kraju ga podzemna uopće ne odvede onamo kamo treba ići: svega mu je dosta i on ispušta krik ("AAAAAAHHHHH"), odustaje i odlučuje uzeti taksi.

Kao što znaju svi koji su pokušali preći Mexico City za vrijeme prometne špice, muke opisane u *Sin cabezi* nisu pretjerivanje. Da bi čovjek prešao s jedne strane grada na drugu, mora proći kroz niz grozota koje će muke opisane u Danteovu *Paklu* učiniti dječjom igrom. Svaki tjedan imate povorke, demonstracije, ulične prosvjede i policijske kontrolne točke koje zakrčuju promet; za kišne sezone ulice i podvoznjaci su potopljeni pa grad izgleda poput Venecije Novoga svijeta i samo se najsmjeliji građani usuđuju uopće preći ulicu; a iako sustav podzemne željeznice preveze više od pet milijuna putnika dnevno, niti on nije imun na demone transporta koji muče grad – vlakovi često kasne i pretrpani su, a ponekad ih zaustave frustrirani putnici kojima često tako prekupi da počine samoubojstvo skokom na tračnice podzemne željeznice.

Za razliku od nebrojenih prepreka koje stanovnici moraju prevladati kako bi došli s jednoga mjesta na drugo, radio-valovi neometano putuju gradom. Hertzovi valovi mogu preći čitavo područje metropole brže od helikoptera ili zrakoplova. ("Radio," napisao je Arnheim u ranim danima, "prolazi sve carinike, ne trebaju mu žice, prodire kroz sve zidove, a teško ga je uloviti i u kućnim pretresima.")<sup>19</sup> Jedna je od velikih ironija života u Mexico Cityju ta da njegovi stanovnici slušaju radio – taj slobodni i pokretni medij – upravo onda kada je njihova sposobnost da se slobodno kreću ograničena, kada zapnu u prometu ili su zarobljeni u autobusu koji stoji: možda im uključivanje radija pomaže sanjati o tome kako se kreću gradom brzinom Hertzovih valova. Upravo je to ironija koju Morales ističe u *Sin cabezi*, emisiji koja koristi slobodno protičuće zračne valove kako bi progovorila o nemogućnosti kretanja Mexico Cityjem.

Radio tako postaje protuotrovom za jednu od glavnih neugodnosti gradskog života: ako neučinkoviti transport dijeli grad, radijsko emitiranje ga ponovno spaja.

# Nasilje

Practique una incisión profunda en el lado izquierdo del pecho. Introduzca su mano dentro de la hendidura. Sin titubear, destroe la caja torácica. Extraiga el corazón muerto, obsérvelo. Lámalo. Huélalo. Apriete entre sus dedos el nódulo sinovicular.<sup>20</sup> (Taniel Morales, *Sin cabeza*, zapis 14)

*Sin cabeza* je krvava radijska emisija: ona sadrži pucanje iz jurećeg automobila, pješake koje je autobus zdrobio i nije se zaustavio, bezglave žene, osakaćena tijela i detaljne upute o tome kako razrezati leševe i izvaditi njihove organe. I te slike hvataju jednu od najdojmljivijih značajki Mexico Cityja iz 90-ih godina – stalnu prijetnju nasilja.

Nakon devalvacije iz 1994., grad je postao jednim od najopasnijih mjesta na svijetu: došlo je do bujice oružanih pljački, silovanja, otmica i *secuestros express* (u kojima se žrtvu pod prijetnjom oružja odvodi to bankomata i prisili da podigne novac kako bi platila vlastitu otkupninu – “ekspresni” zločin koji potraje najviše par sati). Mexico City danas ima najvišu stopu otmica u svijetu nakon Kolumbije, a imućni Meksikanci kreću se gradom pod zaštitom omanjih vojski osobnih tjelohranitelja. Nije rijetkost da vam, dok se vozite začepljenim ulicama grada, put presječe jureći blindirani mercedes koji prati nekoliko osobnih automobila punih strojnica naoružanih *guaruras*, kako se nazivaju privatni tjelohranitelji. S toliko oružane moći, zanemariva prometna nesreća mogla bi imati fatalne posljedice po dekoncentrirane vozače koji nemaju vlastitog *guarura*.

Puške – zastrašujuća automatska oružja koja su u većini zemalja ograničena na vojnu primjenu – nalaze se posvuda. Naoružani stražari stoje ispred (i često unutar) poslovnih zgrada, stambenih zgrada, banaka, restorana, robnih kuća, trgovina mješovitom robom, trgovina automobilima, lokala, disko-klubova i slastičarnica (kako bi odbili zločince kojima se jede slatko). Ti zaštitari nose pancirke, djeluju kao da se dosađuju i razgovaraju s prolaznicima, ali drže prst na okidačima svojih strojnica AK-47 (u Meksiku poznatih kao *cuernos de chivo* ili kozji rogovi), spremni dočekati napasnike s kišom metaka. Umjetnik Francis Alÿs svratio je pozornost na taj trend u svojem performansu *Reenactments* (2000.): lutao je ulicama centra Mexico Cityja noseći napunjeno oružje tako da su ga svi mogli vidjeti. Prizor je bio toliko poznat da nitko nije završtao, potražio zaklon ili pozvao pomoć. Trebalo je 20 minuta da ga zapazi policijski automobil. Pritvoren je nakratko i pušten nakon što je objasnio da je izvodio performans.

Ono što je najdojmljivije kod nasilja koje prožima život u Mexico Cityju je stupanj do kojega je duboko usađeno u svakodnevni život. Očekivalo bi se da će se ljudi u gradu krcatom tolikim stražarima i oružjem osjećati kao pod opsadom, ali većina stanovnika ide za svojim poslom i ne obraća pozornost na posvuda prisutne znakove opasnosti: u pomodnim shopping zonama žene obučene u Chanel prolaze pokraj do zuba naoružanih stražara ne trepnuvši okom, a ispred popularnih klubova tetovirane tinejdžerice pune piercinga očijukaju s tjelohraniteljima bogate djece (koji moraju čekati vani dok njihovi štićenici ne završe s tulumarenjem u ranim jutarnjim satima). Nasilje je samo još jedna neugodnost – poput zagađenosti, pretrpanosti, prometnih zastoja i ljetnih poplava – koju su Meksikanci naučili ignorirati u svojoj životnoj kolotečini.

Grad je razvio iznimno nehan odnos prema prijetnji nasilja – i na tu tendenciju *Sin cabeza* podsjeća uglazbljujući krvave pripovijesti vedrim melodijama. U pjesmi “Aventuras in Revolucion”, na primjer, pjevač Rockdrigo pripovijeda krvave priče koje bi ulile strah u kosti svakom građaninu koji poštuje zakon: autobus leti niz Revolución; naoružani pljačkaši napadaju putnike dok vozač ubija nevine pješake; tri nimfomanke siluju pripovjedača, banda provaljuje... Ali unatoč riječima pjesme od kojih se diže kosa na glavi, rock ritam energičan je i poletan. Zanimljivo je da pjesma ostavlja slušatelja u pomalo uzbuđenom raspoloženju: ostavljeni smo s utiskom o divljem, kaotičnom gradu u kojem ljudi žive na rubu i svaki je trenutak intenzivan. (“Meksikanci se”, kaže nasumični glas u drugom odsječku *Sin cabeze*, “ponašaju kao da se nimalo ne boje smrti.”)<sup>21</sup>

20 “Duboko zarežite na lijevoj strani prsa. Gurnite ruku duboko u prerez. Slomite prsni koš u komadiće bez oklijevanja. Izvadite mrtvo srce. Promotrite ga. Polijžite ga. Pomirite ga. Stisnite prstima sinoventrikularni čvorić.”

21 Morales, *Sin cabeza*, track 20.

*Sin cabeza* sadrži mnogo drugih primjera tog nehanog pristupa nasilju. Seksi glas čita upute o tome kako razrezati mrtvo tijelo uz zvukove truba mamba Pereza Prada; nakon doktorova opisa zloćudnog tumora slijedi limena glazba i dijalozi iz sapunice; prikaz predkolumbijskih ratnih rituala pjeva se na cumbijsku glazbu.

Radio je savršen za prikazivanje tih krvavih događaja, budući da i u njemu ima nasilja. Radio je nametljiv: njegovi zvukovi ulaze u naše uši htjeli ih mi slušati ili ne. Kako je Kant primijetio u *Kritici moći suđenja*, čovjek može izabrati želi li vidjeti ili ne vidjeti sliku, dodirnuti ili ne dodirnuti kip, ali takav je izbor nemoguć kada se radi o zvuku: naše uši ne mogu blokirati neželjeni zvuk. Kant je cijenio tišinu i žalio se kako “glazbi na određeni način nedostaje učtivost. Jer... ona širi svoj utjecaj (na okolinu) dalje nego što to ljudi žele i nameće se drugima, umanjujući slobodu onih koji nisu njezini pristaše.” Glazbeni zvukovi šire se poput mirisa, namećući se svima koji se nalaze unutar zvučnog dometa.<sup>22</sup> Kantova promišljanja savršeno opisuju neprestano širenje zvukova u Mexico Cityju, gdje se iz radija ori svaka zamisliva

22 Immanuel Kant, *Kritik der Urteilskraft* (1790.) (Ditzingen: Reclam, 1986.).

vrsta glazbenog programa, stvarajući najneskladnije i najkakofoničnije scenarije: pješak koji stoji na uglu ulice može biti odjednom izložen tropskoj radio-postaji iz obližnje trgovine, rocku koji se ori iz prolazećeg automobila ili pak glasu brbljavoga domaćina nekog talk-showa koji dolazi iz radio-prijemnika uličnog prodavača. Život u gradu polifonijski je izopačen i čovjek je neprestano bombardiran svakojakim zvukovima – i to iskustvo *Sin cabeza* vjerodostojno reproducira.

23 “Želimo” – rekao je Goebbels u tom presudnom govoru – “radio koji će doprijeti do ljudi, radio koji će biti posrednik između vlade i nacije, radio koji će preći naše granice i pružiti svijetu sliku našeg života i našeg rada.” Josef Goebbels, “Der Rundfunk als achte Großmacht,” *Signale der neuen Zeit. 25 ausgewählte Reden von Dr. Josef Goebbels* (München: Zentralverlag der NSDAP, 1938.), 197-207.

Radio je najtotalitarističniji od svih medija: on prodire u naše uši bez našeg pristanka. Možda je to jedan od razloga zbog kojega je radio privlačio diktatore od Hitlera do Staljina: “Der Rundfunk gehört uns,” poznata je izjava Josefa Goebbelsa iz 1933., kada je zauzeo postaje diljem zemlje i pretvorio ih u ključnu komponentu svoje propagandne kampanje – “Radio pripada nama.”<sup>23</sup> (Sjetite se također pokušaja američke vlade da promiče demokraciju nedemokratskim pristupom, odašiljući propagandne programe u zemlje od Kube do Iraka.) Emitiranje se nameće iznad slobodne volje pojedinca: ako je u blizini radio, čovjek je prisiljen slušati. U Meksiku su tijekom sedamdesetogodišnje vladavine PRI-ja političari jednom tjedno prigrabili vrijeme u eteru čitave zemlje kako bi emitirali propagandu kojoj nijedan građanin ne bi mogao umaći: svake nedjelje navečer je “hora nacional” ili “nacionalni sat” zauzeo frekvenciju svih radio-postaja u zemlji i svatko tko je bio u doseg radija, morao je slušati šezdeset minuta samohvale u političkim govorima. *Sin cabeza* sadržava i ulomak izvučen iz jednog od tih zastrašujućih programa: upute kako otvoriti utrobu (“kao da koristite krojačke škare kako biste razrezali nogavice hlača”) započinju bizarnom najavom izrečenom ženskim glasom: “Ovaj program nema podršku industrijalaca, radnika ili *campesinosa*,” demant preuzet iz službene emisije o nepopularnom vladinom projektu. Tim složenim eufemizmom službeno je obznanjeno da će plan koji nema potporu šire javnosti biti toj javnosti ugrunjan niz grlo isto onako kao što im se zvukovi iz radija guraju u uši.

Radio je uljez, poput zločinaca koji teroriziraju Mexico City. Ali nikakva policija, tjelohranitelj ili akustični *guarura* ne može ga spriječiti da nam uđe u uši. Strategija emitiranja *Sin cabeza* ističe nasilje s kojim radijski zvuk prodire u tijelo: kada se Morales ukrcao na autobus koji je vozio avenijom Revolución, oteo je uši svih putnika i tako osigurao potpuno zarobljenu publiku za svoje emitiranje. A budući da se gradski autobusi ne kreću brzinom zvuka, ta zvučna otmica bila je sve prije nego *express*.

## Tijelo bez organa

– Gospodine Artaud, vi ovdje iznosite neke veoma bizarne stvari.

– Da, ja kažem nešto bizarno.

Antonin Artaud, *Pour en Finir avec le Jugement de dieu* (1947.)

Najzagonetniji dio emisije *Sin cabeza* donosi tekst Antonina Artauda, i to između teksta o mačo-muškarima u predkolumbijsko doba i pjesme o “cumbijskoj ljubavi”. Tekst je preuzet iz zadnjeg dijela Artaudova *Pour en Finir avec le Jugement de dieu*, radijske emisije koju je taj francuski pjesnik sastavio 1947. godine, nekoliko mjeseci prije svoje smrti (cenzori su je smatrali opscenom te nikada nije emitirana). *Pour en Finir* je polusatni aranžman Artaudovih tekstova (o Indijancima Tarahumara, američkom kapitalizmu, umjetnoj oplodnji i koprofagiji) koji su čitali Maria Cesares, Roger Blin i sam pjesnik, koji je također udarao u bubnjeve i izvodio niz krikova koji su parali uši.

*Sin cabeza* citira sljedeći ulomak – koji Morales čita mahnitim glasom, imitirajući intonaciju francuskoga pjesnika na rubu ludila – iz završnog dijela Artaudove radio emisije:

Čovjek je taj kojega smo sad odlučili kastrirati... Stavljajući ga opet, zadnji put, na stol za obdukciju kako bismo prepravili njegovu anatomiju. Čovjek je bolestan zato što je loše sastavljen. Moramo se odlučiti ogoliti ga kako bismo sastrugali tu mikroskopsku životinju koja ga pogubno svrbi, boga, a s bogom i njegove organe.

Jer možete me svezati ako želite, ali nema ničeg beskorisnijeg od organa. Kada mu napravite tijelo bez organa, lišit ćete ga svih njegovih automatskih reakcija i vratiti ga njegovoj istinskoj slobodi. Tada ćete ga ponovno naučiti da pleše izokrenut naopako kao u mahnitosti plesnih dvorana i ta naopaka strana bit će njegovo pravo mjesto.<sup>24</sup>

24 Artaud, “To Have Done with the Judgment of God,” 570-571.

25 Gilles Deleuze i Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1983.), 8.

To je jedan od Artaudovih najtežih odlomaka i izvor glavnog koncepta koji koriste Gilles Deleuze i Félix Guattari u svojem *Anti-Edipu*: tijelo bez organa (termin koji, objašnjavaju ti francuski kritičari, “nema nikakve veze sa samim tijelom niti sa slikom tijela. To je tijelo bez slike.”)<sup>25</sup>

Ali što je tijelo bez organa i kakve veze ima s radijem i s Mexico Cityjem? Artaud nam daje ključ za to u nizu opozicija koje strukturiraju njegov tekst: američka kultura suprotstavljena je tradicijama Tarahumara, znanost ritualima, razum magiji. Pjesnik prezire racionalizam američkog stila, povezujući ga s militarizmom i umjetnom oplodnjom; za razliku od toga, slavi rituale Tarahumara, uključujući

halucinacije uzrokuje pejtloom. Budući da Artaud povezuje organe s “bolešću” znanstvenog promišljanja, “tijelo bez organa” metafora je za iracionalnost – za onu vrstu lude energije koja je upravljala vizijama Tarahumara.

*Sin cabeza* pruža veoma originalno tumačenje tijela bez organa: ako su organi instrumenti znanstvenog promišljanja, onda je glava glavni organ koji treba odstraniti, a bezglava žena – protagonistica *Sin cabeze* – arhetipski je primjer tijela bez organa. Lišeno očiju ili ušiju, usta ili mozga, bezglavo tijelo više ne može misliti, vidjeti, čuti niti govoriti. Može se samo mahnito ponašati, poput kokoši kad joj se odsiječe glava – što je upravo onakvo iracionalno kretanje koje *Sin cabeza* prikazuje u svojoj suludoj zvučnoj jurnjavi zračnim valovima.

Ali još jedno tijelo bez organa tumara *Sin cabezom*: Mexico City. U političkoj filozofiji glava je oduvijek bila metafora za autoritet (tradicionalno je vladar bio “glava” države, a danas govorimo o “državnim poglavarima”). Bezglavom političkom tijelu stoga bi nedostajao autoritet – bilo bi to mjesto poput Mexico Cityja, koje je izgubilo kontrolu te živi u stalnom kaosu i kojim vlada samo sablast anarhije.

Iako je u teoriji gradonačelnik (ili “jefe de gobierno”) glava Mexico Cityja, u praksi ima malo kontrole nad nemirnim stanovništvom. Zakoni, odredbe i prisutnost policije ne mogu spriječiti neposlušne građane da organiziraju prosvjede, blokiraju promet i rutinski paraliziraju grad. Malo ljudi poštuje prometnu signalizaciju, plaća poreze ili poštuje vlast. Meksikanci su čak skovali neologizam koja opisuje tu situaciju: *ingobernabilidad* – neovladivost! (“Sablast proganja Meksiko,” napisao je jedan politički komentator 2002. godine, “a ta je sablast *ingobernabilidad*.”)<sup>26</sup>

*Sin cabeza* daje mnoge primjere neovladivosti koja karakterizira Mexico City i čini ga političkim tijelom bez organa: javni prijevoz koji nikamo ne ide, neobuzdani zločin, sveprisutna prijetnja nasilja i nadriliječnici koji poučavaju u medicinskim školama.

Osim bezglave žene i Mexico Cityja, *Sin cabeza* sadržava i treći primjer tijela bez organa: radio. Taj medij emitira ljudske glasove, ali oni su lišeni svojih tijela i odgovarajućih organa. Bestjelesni radijski glasovi jezoviti su i sablasni (stoga je kritičar Allen Weiss opisao radio kao “fantazmatski” medij).<sup>27</sup> Sablast radija proganja i Mexico City, i radikalnija je od one Artaudove: radio ne uklanja samo sve organe, nego i samo tijelo, ne ostavljajući samo tijelo bez organa, nego i glas bez tijela.

Ali glas emitiran na radiju nije jedini lišen organa. Radio je promijenio i tijelo slušatelja: usredotočenost na sasvim akustičan medij slušatelje čini privremeno slijepima, lišenima svakog osjeta osim sluha (a slijepo slušanje je uznemirujuće iskustvo, kako snažno pokazuju radio-drame Samuela Becketta). Radio svodi slušatelja na divovsko uho, na tijelo bez ijednog organa.

## Slika grada

Y a mí se me hace chico el mar para echarme  
un buche de agua.<sup>28</sup>  
Taniel Morales, *Sin cabeza*, zapis 20

Prema meksičkom piscu Juanu Villoru, Mexico City je nereprezentativan gradski prostor. Prošla su vremena kada su kolonijalni crtači mogli prikazati čitav grad, zgradu po zgradu i ulicu po ulicu, na jednom jedinom listu; i prošla su vremena kada su se arealnom fotografijom mogli obuhvatiti obrisi prijestolnice u usponu.<sup>29</sup> Današnji se megalopolis ne može prikazati u svojoj sveukupnosti: grad je prevelik da bi ga se obuhvatilo jednom fotografijom, crtežom ili slikom. Ali nije problem samo u veličini: grad se ne može prikazati tradicionalnim umjetničkim medijima zato što je velik dio njegova rasta sada nevidljiv: tako je sustav podzemne željeznice, na primjer, stvorio čitav podzemni grad, koji živi vlastitim životom, odražavajući kaotičnu energiju megalopolisa na površini zemlje – stanice su pretrpane uličnim prodavačima, knjižarama, restoranima, pa čak i muzejima!

Mexico City je “nedokučiv”, zaključuje Villoro, a “projekt slikanja sveobuhvatne freske” neizvediv je. U 21. stoljeću pisci i umjetnici mogu samo težiti stvaranju fragmentarnih, nepotpunih prikaza tog čudovišnog megalopolisa.

Villoro uzima u obzir samo vizualne prikaze grada (kao i tekstove utemeljene na vizualnom modelu), ali vizualni model možda i nije najprikladniji za prikazivanje mjesta kakvo je Mexico City, gdje je toliko toga – od metroa do do zračnih valova – skriveno od pogleda. Ali ono što se ne može vidjeti, *može* se čuti, i zato akustički prikaz može uspjeti ondje gdje vizualni ne uspijeva.

Zvukovi grada – za razliku od njegovih prizora – mogu se snimiti i presložiti kako bi se stvorio vjeran prikaz neobuzdane raznolikosti grada. Uzmite, na primjer, simultanost: gradovi su mjesta na kojima se milijun stvari događa istovremeno. U bilo kojem trenutku možete imati povorku učiteljskog sindikata ulicama centra, studentski prosvjed na sveučilištu na jugu, javni koncert na trgu Zócalo i

<sup>26</sup> Jaime Sánchez Susarrey, “Ingobernabilidad,” *Reforma*, 10. kolovoza 2002.

<sup>27</sup> Allen S. Weiss, *Phantasmic Radio* (Durham: Duke University Press, 1995.).

<sup>28</sup> “A ocean se čini dovoljno malim da ga se popije u jednom gutljaju.”

<sup>29</sup> Juan Villoro, “La ciudad es el cielo del metro,” *Número 10* (lipanj-kolovoz 1996.): 43-46.

improvizirani performans neo-asteških plesača ispred katedrale. Vizualni medij poput fotografije mora se usredotočiti na jedan od tih događaja, isključujući ostale, dok zvučni medij može preuzeti zvukove sa svih tih mjesta (čak i one koji dolaze s nevidljivih mjesta, poput mračnih podzemnih tunela) i izvoditi ih *istodobno*, baš kao što se javljaju u stvarnom životu.

Upravo je to Morales napravio u *Sin cabezi*: stvorio je prikaz Mexico Cityja sa širinom i dosegom koje bi bilo teško ostvariti u bilo kojem drugom mediju. Njegova emisija odražava grad u kojemu se iz tisuće radio-prijemnika ori svakojaka glazba, od klasične do mamba, sve odjednom; grad u kojemu je putnik uhvaćen u beskonačnom labirintu stanica podzemne željeznice dok površinom zemlje juri prepuni gradski autobus, koji vozi psihopat; tu se leševi otvaraju uz melodiju kičastih pop pjesama, a građani koketiraju sa smrću dok s televizije trešte banalni dijalози; grad u kojem se Artaudovi tekstovi i cumbijski miksovi spominju u istom dahu.

Nemogućnost prikazivanja sveukupnosti grada više nije problem za akustičke medije: iako želja da se "sve vidi" često prati vizualne medije, nikad se ne predviđa da će se "sve čuti" u zvučnom komadu. Ako vizualni mediji stvaraju iluziju da je moguć sveobuhvatan, potpun prikaz, akustički nas podsjećaju da je realnost kao takva fragmentirana nakupina nasumičnih zvukova.

U ovim postmodernim vremenima više ne možemo pitati "Kakva je slika Mexico Cityja?" To se pitanje, kako ističe Villoro, čini čudnim i zastarjelim. Ali možemo pitati "Kakav je zvuk Mexico Cityja?" ("On zvuči," Morales bi vjerojatno odgovorio, "kao bezglava žena.")

## Cumbia

30 "Zrak pripada onima koji ga obrađuju."

El aire es de quien lo trabaja.<sup>30</sup>  
(Taniel Morales, *Sin cabeza*, zapis 24)

*Sin cabeza* zaključuje svoj čudnovati *mélange* tropske glazbe i urbanih legendi s cumbijom. Emisija puna otmica vozila, otkidanja udova i sakaćenja završava neočekivano optimističnom porukom: "Cumbia! Soñar un sueño profundo donde mire al mundo con amor de cumbia" [Cumbia! Usnuti duboko i vidjeti svijet kroz cumbijsku ljubav]. Ali prije te završne cumbije umjetnik daje konačnu objavu: "El aire es de quien lo trabaja" – "Zračni prostor pripada onima koji ga obrađuju."

Ta se fraza poigrava sloganom "La tierra es de quien la trabaja", Zapatinim revolucionarnim pozivom na oružje, koji se može prevesti kao "zemlja pripada onima koji je obrađuju", ali također, kako nas umjetnik podsjeća u jednoj drugoj radio-emisiji, posvećenom NLO-ima, "Zemlja pripada onima koji je obrađuju". "El aire es de quien lo trabaja" predstavlja radio kao posljednji društveni medij u otrovnom svijetu kapitalizma. Emitiranje radijskog programa poput Moralesove *Sin cabeze* ne stoji ništa – potrebna je samo kreativna mašta (i zarobljena publika na bilo kojem gradskom autobusu). Za razliku od zemlje, zračni su valovi nematerijalni i nikada ne mogu postati robom. Ne mogu se kupiti ili prodati, biti predmetom trgovine ili hipoteke (samo se prava na emitiranje mogu kupiti i prodati – a taj postupak ne zanima piratske radio-postaje).

Radio – osobito piratski radio – ustvari je utopija jer, za razliku od slika ili fotografija, koje trebaju muzeje ili galerije kako bi doprle i do male publike, ne treba institucionalnu podršku kako bi ga čule tisuće ili čak milijuni slušatelja. U vrijeme kada je umjetnost postala vrijednom robom, a izdavanje knjiga palo je u ruke multinacionalnim korporacijama, piratski radio ostaje posljednji nezavisni i slobodni ventil orijentiran prema zajednici. Piratski radio ispunjava ambiciju eksperimentalnih umjetnika od Marcela Duchampa do Ona Kawara: dematerijalizaciju predmeta umjetnosti, radikalnu akciju koja treba spasiti umjetničko stvaranje od zamki konzumerizma. (Piratski radio također vraća medij na njegove početke: prije pojave komercijalnih radio-postaja svako radijsko emitiranje bilo je "piratsko" jer su njime upravljali entuzijasti koji su koristili primitivnu, kućno izrađenu opremu kako bi odašiljali eksperimentalne programe.)

*Sin cabeza* završava u optimističnom tonu: tropskom pjesmom o bezgraničnoj ljubavi. Ostavlja nas s tropikaliziranom utopijom, dok bezglava žena pleše na cumbiju, glazbu po izboru tijela bez organa. Na kraju, kao što se mora dogoditi u svim utopijskim pričama ("Sve što je čvrsto," zapisao je Marx u *Komunističkom manifestu*, "pretvara se u dim"), sve se rastapa u zračne valove, materiju od koje su sazđani elektronski snovi. *El aire es de quien lo trabaja*, ili kako je Octavio Paz napisao na kraju svoje knjige *Postdata*, "tenemos que aprender a ser aire, sueño en libertad," "moramo naučiti postati zrakom, snom u slobodi."<sup>31</sup>

31 Octavio Paz, *El laberinto de la soledad* (Ciudad de México: Fondo de Cultura Económica, 1993.), 318. Chapter Four

# The Headless Woman: Pirate Radio in Mexico City

Rubén Gallo



This essay will examine the work of Taniel Morales, an artist who works primarily with sound, has always kept a low profile and a relatively marginal position in the Mexico City art scene: He does not work with a commercial gallery, either in Mexico or abroad, and his work has never been featured in the blockbuster exhibitions of Mexican art that have been shown in museums from New York to Berlin. Since 2003, Morales has taught various art, performance, and sound workshops at El Faro de Oriente – a public art school located in Ciudad Nezahualcóyotl, one of the poorest districts in Mexico City – to an eclectic audience that includes punks, hard rockers, gang members, and even the occasional homeless.

Out of all the technological media introduced in the twentieth century, radio has inspired some of the most unusual representations of Mexico City. Even in the age of satellite television, broadband Internet, and digital video, radio continues to be one of the most popular sources of music, news, political commentary, and celebrity gossip for the inhabitants of the capital. There are hundreds of radio stations in Mexico City, and more go on the air every year. There are stations devoted to every imaginable type of music: from cumbia to classical, from norteño to rap, from techno to danzón. There are commercial stations owned by media giants, not-for-profit ones maintained by the university, and rickety ones run by artists and activists. Some stations broadcast programs to a target audience of construction workers; others broadcast for maids; yet others for housewives. And then there are the pirate stations, with their erratic broadcast schedules and a taste for airing programs about UFOs and headless women.

Radio is one of the most democratic media in Mexico. Only celebrities can appear on television, and only intellectuals can publish in newspapers, but everyone in the city – rich or poor, literate or illiterate, young or old – can aspire to hear his or her voice broadcast over the air waves, thanks to the hundreds of talk shows that make up the bulk of the stations' programming. There are serious talk shows about politics, flaky ones about astrology, tearful ones about love (including *La hora de los corazones rotos*, in which heartbroken callers have the host phone their lovers and mediate their disputes – all on the air), and quack ones about health issues, but they all share a similar structure: the host introduces the program, then announces the telephone number that listeners can call to express their views, voice their complaints, or simply say hello to their friends and family. And how they call! The numbers are always busy, as hundreds – perhaps thousands – of eager listeners dream of having their comments, requests, and sweet nothings broadcast over the airwaves gracing the skies of the Valley of Mexico.

There is another reason for radio's immense popularity: In a city where a good number of the 20 million inhabitants spend several hours a day commuting (it can take up to two hours to traverse the city from north to south), radio functions as a palliative for the headaches of daily transport. In minibuses and taxis, the radio is always on, always tuned to a talk show, and upon boarding, passengers often engage the driver in a discussion about politics or love that becomes an extension of the program. The radio accompanies every type of public transportation in the city (except for the metro, an underground space impervious to its waves): private cars cruising down the Periférico, trailer trucks traversing the Viaducto, and delivery vans inching through the Centro's streets all tune in the minute they start their engines, perhaps wishing that their vehicles could zip through the city at the speed of radio waves.

But Mexico City's denizens tune in even when they are not moving about. One of the most salient features of the capital's *changarros* (the mom-and-pop shops that survive even in the age of transnational corporations and offer every conceivable service from shoe repair to computer programming) is the presence of a loud radio. The radio is always on at the shoemaker's, at the locksmith's, at the taco vendor's. There are even radios – miniature ones – on the desks of security guards who control access to government buildings. If, as Octavio Paz suggested, Mexicans live in a "labyrinth of solitude," then perhaps radio is their Ariande, an electronic signal that points the way out. Feeling lonely? Tune in any time of day or night and you will instantly have the company of radio hosts and their avid callers. After the invention of radio, no one has to be alone again.

Though radios seem to be everywhere in Mexico City, few writers or artists have explored the medium and its centrality to city life. There are no novels or films about Mexican radio, no local versions of Vargas Llosa's *Aunt Julia and the Scriptwriter* (1977) – a literary homage to radio – or Woody Allen's *Radio Days* (1987). There are no plays or films, paintings or photographs about broadcasting (perhaps because it is a "blind" medium that replaces sight with sound). The notable exception is the work of Taniel Morales, an artist who has run several pirate radio stations around Mexico City (including "Radio Pirata XCH – Sin Permiso"),<sup>1</sup> and whose entire oeuvre is an exploration of radio and its potential as a medium of artistic expression.<sup>2</sup>

Since 1995 Morales has put together various radio programs that play with the conventions of regular talk shows but are devoted to entirely unconventional subject matter: one post-modern, science-fiction program narrates the arrival of UFOs (they enter Mexico City through a hole in the ozone layer) and includes an interview with an alien; another sets the words of E. M. Cioran's poems to cumbias and

1 "Radio Pirata XCH – Sin Permiso" began broadcasting in 1995 from the southern district of Coyoacán on 92.1 FM. The station had a modest power output ranging between 5 and 10 watts.

2 This lack of interest in radio is a recent phenomenon. Mexican artists of the 1920s were fascinated by radio, and they devoted poems, essays, paintings, and drawings to the new invention.

mambos; yet another – produced on the eve of the year 2000 – muses on the political apocalypse threatening to unravel at the turn of the millennium.

Out of the dozen or so programs Morales has produced, there is one that deals explicitly with the role of radio in Mexico City: *Sin cabeza – Necropsia* (1999), a gory collage of music and texts about severed body organs that the artist designed to be broadcast aboard a crowded minibus serving Avenida Revolución, a crowded boulevard traversing the city from north to south. The program was actually a *trompe l'oreille*: though it sounded like a live radio broadcast (it included station announcements, advertisements, and familiar jingles lifted from the Mexico City airwaves), it was in fact a tape prepared by Morales beforehand and played, with the driver's cooperation, through the bus's sound system. As the program got increasingly outlandish – at one point a headless woman calls a talk show host to alert the audience about organ trafficking – passengers laughed, made faces, or looked surprised, but no one complained or asked for an explanation. *Sin cabeza* is an experiment in creative broadcasting.

*Sin cabeza* opens with a two-second station announcement recorded from "Radio Uno," a real radio station in Mexico City, and immediately cuts to a string of short musical fragments: a clip of a song by Los Tigres del Norte, a snippet of a tune by Los Temerarios. A voice (also lifted from a legitimate program) then announces that we are about to hear "In illo tempore," a program about ancient music, but the music that follows is far from ancient: we hear a few lines from a Beatles song ("She loves you yeah yeah yeah") sung with a strong Mexican accent. After a station announcement for "La KE Buena," (another real radio station), a new host urges listeners to phone in for a chance to win one thousand pesos.

At this point, the broadcast still sounds like a legitimate talk show. The phone rings, the host answers, and the following dialogue ensues:

**Host:** Who is speaking?

**Caller:** It's Estella Moon.

**H:** Where are you calling from?

**C:** I'm in Cabeza de Juárez [a Mexico City metro station named after a sculpture of Juárez's head]. My head's missing. It was stolen.

**H:** How convenient ... Why are you calling?

**C:** I'm calling to raise awareness about organ trafficking.

**H:** What song would you like to hear?<sup>3</sup>

A song – presumably the one requested by the headless woman – comes on the air: Perez Prado's "Mi cerebro," a mambo about the brain (!) that includes the following lyrics: "Mi cerebro. Con tu cara. Con tu hombro. Con tu risa. Con tu cuerpo. Y tu cuerpo. La quiero. Ya, la quiere. La quiere". [My brain. With your face. With your shoulder. With your laughter. And your body. I want it. Now, I want it.]

Morales's program continues for 30 minutes, taking listeners through an auditory odyssey that includes the following acoustic smorgasbord: a voice reading detailed instructions on how to dissect and extract organs from a corpse, an interview with Dr. Mercado, professor of medicine at UNAM, who explains the human body through sociopolitical analogies ("In an act of terrorism," he explains, "the virus invades the cell and wreaks havoc"); a voice narrating a crazed journey through the entire Mexico City subway system ("Run, jump in, jump in again, Universidad, Copilco, Miguel Angel de Quevedo, walk, walk, keep walking, Viveros, Coyoacan, Zapata..."); a lengthy exposition of the earth's sexual movements taken from a new-age text; conversations taped from old TV reruns; random sound bytes; and, as a grand finale, a reading from the last section of Artaud's *To Have Done with the Judgment of God*, a 1947 radio play urging listeners to place man on a dissection table and strip him from his organs ("there is nothing more useless than an organ," Artaud tells his listeners in a deranged voice).<sup>4</sup>

Interspersed throughout the program are bits of pop songs from the sixties to the present, an acoustic snapshot of the last 40 years of Mexican music: Sonia López, the Sonora Santanera's vocalist, sings a song about Batman in which the comic-book hero and his language are tropicalized. The song is a good example of how popular culture in Mexico transforms American imports into local creations:

Ahora hay batimóvil, baticueva y batisoga, y para que reposes tu usarás el batiyoga. Yo tengo baticasa baticoché y batichico y es batiamoroso, batibueno y batirico.

[We have bat-mobiles, bat-caves and bat-ropes, and to relax you can do some bat-yoga. I've got a bat-house, a bat-car, and a bat-stud who's bat-lovely, bat-hung and bat-rich.]<sup>5</sup>

<sup>3</sup> Taniel Morales, *Sin cabeza – Necropsia*, Audio CD, Mexico City, 1999, track 3.

<sup>4</sup> Antonin Artaud, "To Have Done with the Judgment of God [1947]" in *Antonin Artaud: Selected Writings*, edited by Susan Sontag, translated by Helen Weaver (New York: Farrar, Straus and Giroux, 1976), 570-571.

<sup>5</sup> Morales, *Sin cabeza*, track 6

Another segment features “Aventuras en Revolución” by Rockdrigo González, a rock singer known for his violently realistic lyrics. This song narrates a violent assault against passengers who, like *Sin cabeza*’s original audience, were riding a bus cruising down Revolución:

La otra vez tomé un camión que jugaba las carreras allá en Revolución. Estaba lleno de ratas que sacaban la cartera y las armas de volón. El camión mataba gente; les tronaba la cabeza... El chofer era un chacal que comía la masa gris de los muertos en cuestión...

[The other day I took a bus racing down Revolución. It was full of thugs who’d filch your wallet and draw their guns. The bus ran over people: it smashed their heads... The driver was a jackal, he ate the brains off the dead bodies...]<sup>6</sup>

6 Ibid., track 8.

There is another song about the torture of waiting for hours for a bus on the Periférico; a sappy love song by Adriana Molina titled “Eres tú”; and a tune from the 1967 musical “Las fascinadoras” urging listeners to leave behind their kitchen chores and engage in social work (“Deja el metate y usa tu cabeza”). This dizzying sampling of Mexican pop closes with a cumbia celebrating sublime love in tropical beats:

Amor. Quiero amor romántico. Quiero amor sublime. Quiero amor de cumbia. Soñar un sueño profundo, donde mire al mundo con amor de cumbia.

[Love. I want romantic love. I want sublime love. I want Cumbia love. I want to have a powerful dream in which I see the world through Cumbia love.]<sup>7</sup>

7 Ibid., track 24.

## Heterogeneity

– Por favor dígame al respetable de qué se alimenta.

– Pos de gansitos, coca cola y ... coca cola ... y también me dan mi torta de pierna y a veces también con aguacate.<sup>8</sup>

(Taniel Morales, *Sin cabeza*, track 13)

8 “Please tell the honorable about your diet / Uhm ... I eat Twinkies and Coca-Cola ... and Coca-Cola ... and also a ham sandwich with a bit of avocado sometimes.”

Though *Sin cabeza* might sound like a psychotic accumulation of random fragments, there is in fact a method to this madness. The program is actually an experiment in acoustic realism, since most of its sounds have been lifted from legitimate radio broadcasts and real-life occurrences (like Dr. Mercado’s rambling speeches, taken from his lectures at the university). If a radio enthusiast were to surf through the dozens of radio stations in the city, listening to each for a few seconds, the result would be a wacky collage similar to *Sin cabeza*. Taniel Morales’s program draws the listener’s attention to the wild heterogeneity that characterizes Mexican radio – an anarchic medium where opera singers, fortune-tellers, political commentators, tropical bands, and pop singers vie for space on the airwaves.

But the acoustic heterogeneity so eloquently sampled in *Sin cabeza* is not exclusive to Mexican radio – it is one of the most salient characteristics of radio as a medium, and one that has fascinated critics since the early days of broadcasting. When regular radio transmissions began in the 1920s, conservative critics were horrified at the medium’s indiscriminate airing of everything from opera to pop music, from newscasts to comedy shows. Rudolf Arnheim, one of the first theorists of radio who was otherwise optimistic about the new medium’s potential, worried that listeners might get lost in the mishmash of radio programming: “The wireless listener,” he wrote, “bobs like a cork on the waves, hears one after another an endless succession of totally unconnected things, and so entirely without a breathing space that he does not manage subsequently to ponder and consider what he has heard...”<sup>9</sup> The French writer Georges Duhamel was even more critical: His 1932 *Defense of Letters* (letters had to be defended against the pernicious influence of radio) warned that the anarchy of radio would lead to the collapse of culture. “The real radio lovers,” he wrote,

“those simple people who really need education, are beginning to prefer noise to books ... they absorb everything pell-mell: Wagner, jazz, politics, advertising, the time signal, music hall, and the howling of secondary waves... We are in utter confusion ... today the man in the street is fed, morally as well as physically, on a mass of debris which has no resemblance to a nourishing diet. There is no method in this madness, which is the very negation of culture.”<sup>10</sup>

9 Arnheim, *Radio* (London: Faber and Faber, 1936), 265.

10 Duhamel, *In Defense of Letters* (New York: Graystone Press, 1939), 30, 35.

Duhamel’s one-track mind could not handle radio’s multi-channel polyphony. If he saw radio programming of the 1930s as a “mass of debris which has no resemblance to a nourishing diet,” we can only imagine how horrified he would be at Morales’s *Sin cabeza*, a program serving monster helpings of acoustic junk food (including, in one track, a man itemizing his daily diet of Twinkies, Coca-Cola, and avocado sandwiches) and a musical smorgasbord that makes the lineup of “Wagner, jazz, politics, advertising” sound like a wholesome menu.

But not all critics shared Duhamel's profound dislike of radio's heterogeneity. Many avant-garde poets found a new source of inspiration in the medium's fragmentary and jumbled character. Marinetti celebrated the "wireless imagination" (*immaginazione senza fili*, a pun on the Italian term for radio broadcast, *telegrafia senza fili*) as a poetic model, and Guillaume Apollinaire turned bits of radiotelegraphic messages sent by his brother from Mexico into the elaborate calligram "Lettre-Océan."<sup>11</sup> Among avant-garde figures, Mexican poets were among the most enthusiastic fans of the medium's heterogeneity. In 1924, Salvador Novo broadcast a "Radio-lecture on Radio" that opened by imagining the acoustic miscellany that could have preceded his talk:

Acabáis de escuchar el sexteto All Nuts Jazz Band y ahora oís mis palabras; dentro de diez minutos oiréis *Il Bacio* [sic], [d]e Arditi, o *Guadalupe la Chinaca*, de Nervo, o *Manon*, de Massenet, y podéis estar en la postura que mejor os plazca, con el traje de acostaros, con pantuflas, cosa que no solía hacerse en la ópera, fumando vuestra segunda pipa o dormitando...

[You have just listened to the All Nuts Jazz Band sextet, and now you're hearing my words. In ten minutes you might hear Arditi's *Il Baccio*, or Nervo's *Guadalupe la Chinaca*, or Massenet's *Manon*, and you might sit comfortably in your favorite position, in your nightdress, wearing slippers, smoking your second pipe or even napping.]<sup>12</sup>

Novo, who had more of a sense of adventure (and a healthier sense of humor) than Duhamel, considers the medley of radio programming to be great fun. Where else could one hear a sequence of jazz music, followed by an Italian waltz song, Amado Nervo's corny ode to a patriotic peasant woman ("Con su escolta de rancheros, / diez fornidos guerrilleros y en su cuaco retozón / que la rienda mal aplaca, / Guadalupe la chinaca va a buscar a Pantaleón"<sup>13</sup>), and Jules Massenet's operatic love story about a femme fatale? Novo saw radio as a wacky medium bringing together disparate elements whose chance encounter was as poetic, unexpected, and suggestive as that between an umbrella and a sewing machine on a dissecting table. Novo's "Radioconferencia" seems to describe an early twentieth-century equivalent of *Sin cabeza* – the medley of jazz, waltzes, poetry, and opera offers a sampling of 1930s acoustic culture in the same way that Morales's mix of cumbias, Beatles' songs, autopsy instructions, and Artaud captures the soundscape of the 1990s.

But Morales's radio experiments have even more in common with the work of another Mexican avant-garde poet: Kyn Taniya, a member of the Futurist-inspired Estridentista movement who in 1924 published *Radio: poema inalámbrico en trece mensajes*. The book includes a poem that is one of the most original depictions of radio's mind-boggling heterogeneity. The poem, titled "... IU IIIUUU IU ..." is an imaginary collage of the random bits of programming that a radio enthusiast would hear by surfing through all the existing radio stations (the title is an onomatopoeia mimicking the high-pitched noises produced when tuning a radio):

... IU IIIUUU IU ...

ÚLTIMOS SUSPIROS DE MARRANOS DEGOLLADOS EN CHICAGO  
ILLINOIS ESTRUDENDO DE LAS CAÍDAS DEL NIÁGARA EN LA  
FRONTERA DE CANADÁ KREISLER REISLER D'ANNUNZIO FRANCE  
ETCÉTERA Y LOS JAZZ BANDS DE VIRGINIA Y TENESÍ LA ERUPCIÓN  
DEL POPOCATÉPETL SOBRE EL VALLE DE AMECAMECA ASÍ COMO  
LA ENTRADA DE LOS ACORAZADOS INGLESES A LOS DARDANELOS  
EL GEMIDO NOCTURNO DE LA ESFINGE EGIPCIA LLOYD GEORGE  
WILSON Y LENIN LOS BRAMIDOS DEL PLESIOSAURIO DIPLODOCUS  
QUE SE BAÑA TODAS LAS TARDES EN LOS PANTANOS PESTILENTES  
DE PATAGONIA LAS IMPRECACIONES DE GANDHI EN EL BAGDAD LA  
CACOFONÍA DE LOS CAMPOS DE BATALLA O DE LAS ASOLEADAS  
ARENAS DE SEVILLA QUE SE HARTAN DE TRIPAS Y DE SANGRE  
DE LAS BESTIAS Y DEL HOMBRE BABE RUTH JACK DEMPSEY Y  
LOS ALARIDOS DOLOROSOS DE LOS VALIENTES JUGADORES DE  
FÚTBOL QUE SE MATAN A PUNTAPIÉS POR UNA PELOTA

Todo esto no cuesta ya más que un dólar

Por cien centavos tendréis orejas eléctricas

y podréis pescar los sonidos que se mecen

en la hamaca kilométrica de las ondas

... IU IIIUUU IU ...

11 Marinetti devotes a section to "The Wireless Imagination" in his "Technical Manifesto of Futurist Literature," *Marinetti: Selected Writings*, edited by R.W. Flint (New York: Farrar, Straus and Giroux, 1972); Apollinaire's "Lettre-Océan" (1914) is based on a radiotelegraphic communication sent by the poet's brother from Mexico. Guillaume Apollinaire, "Lettre-Océan," in *Œuvres poétiques* (Paris: Gallimard, 1956), 183-185.

12 Salvador Novo, "Radioconferencia sobre el radio," *Antena 2* (August 1924): 10; reprinted in *El Universal Ilustrado* 399 (January 1, 1925): 4-5; anthologized in *Toda la prosa* (Mexico City: Empresas Editoriales, 1964).

13 "With an army of *rancheros* / composed of ten strapping fighters and riding a frisky nag / for which reins are useless / Guadalupe la chinaca goes in search of Pantaleon." Amado Nervo, "Guadalupe," in *Poesías completas* (Barcelona: Teorema, 1982), 269-271.

DYING SQUEALS OF HOGS SLAUGHTERED IN CHICAGO ILLINOIS  
 ROAR OF NIAGARA FALLS ON THE CANADIAN BORDER KREISLER  
 REISLER D'ANNUNZIO FRANCE ETCETERA JAZZ BANDS FROM  
 VIRGINIA AND TENNESSEE ERUPTION OF POPOCATEPETL OVER  
 VALLEY OF AMECAMECA AND BRITISH BATTLESHIPS ENTERING  
 THE DARDANELLES NOCTURNAL MOAN OF THE EGYPTIAN  
 SPHINX LLOYD GEORGE WILSON AND LENIN BELLOWS OF THE  
 PLESIOSAUR DIPLODICUS AS IT BATHES EACH AFTERNOON  
 IN THE PESTILENT SWAMPS OF PATAGONIA GANDHI'S  
 IMPRECATIONS IN BAGHDAD CACOPHONY OF BATTLEFIELDS  
 AND OF SEVILLE'S SUN DRENCHED BULLRINGS GORGING ON  
 THE GUTS AND BLOOD OF MAN AND BEAST BABE RUTH JACK  
 DEMPSEY AND AGONIZED CRIES OF VALIANT SOCCER PLAYERS  
 KICKING EACH OTHER TO DEATH FOR THE SAKE OF A BALL

All that is now just a dollar

One hundred cents will buy you a pair of electric ears

And you can go fishing for sounds that rock

On the radio waves' kilometric hammock.

14 Luis Quintanilla, *Radio: poema inalámbrico en trece mensajes* (Mexico City: Editorial Cultura, 1924). Reprinted in Luis Mario Schneider, ed. *El Estridentismo o una literatura de la estrategia* (México City: Consejo Nacional para la Cultura y las Artes, 1997).

... IU IIIUUUU IU ...]<sup>14</sup>

Kyn Taniya's poem gives a detailed (though fragmented) inventory of the programs that a listener was likely to receive from the radio waves in the 1920s: There is not only jazz, waltz, and opera, there are also bits and pieces of newscasts, sports programs, weather reports, and general interest broadcasts, as well as the noise of pigs squealing, waterfalls roaring, volcanoes erupting, Gandhi preaching, and soccer players bawling.

The similarities between Kyn Taniya's poem and *Sin cabeza* are striking: both works collage sounds taken from the airwaves; both surprise the reader (or listener) with surreal juxtapositions of unrelated images, like Gandhi and plesiosaurs or ancient music and Beatles songs (these unexpected couplings generate the "poetic spark" that André Breton attributed to surrealist images); and both highlight the anarchic, fragmentary nature of radio. And if Kyn Taniya's poem presents a snapshot of the world in 1924 (the year Lenin died, the British invaded the Dardanelles and Gandhi was released from prison), *Sin cabeza* gives us an acoustic snapshot of Mexico City in the 1990s (a place dominated by violence, anarchy, and trashy pop songs blasting from ubiquitous radios).

But there is one important difference between "... IU IIIUUUU IU ..." and *Sin cabeza*: Kyn Taniya created a textual representation of radio, while Morales opted for an aural one. Kyn Taniya had to translate radio, an aural medium, into poetry, a textual one; and, as we know, much gets lost in any act of translation. We can guess what a bellowing plesiosaur sounds like, but we will never be able to hear the same sound that the poet heard (or at least had in mind). Morales, on the other hand, uses an aural medium – sound recording – capable of faithfully reproducing everything he hears. Listening to *Sin cabeza*, we hear exactly what the artist heard: His strategy is one of acoustic citation not transmediatic translation.

## Space Travel

- ¿Es cierto que Zapata era extraterrestre y por eso decía que la tierra es de quien la trabaja?
  - Quería [llevarse] la tierra al espacio interestelar.
- (Taniel Morales, *OVNIS*<sup>15</sup>)

15 "Is it true that Zapata said that the earth belongs to those who work it because he was an alien? / He wanted to take away the earth to outer space."

There is another characteristic of radio that figures prominently in both "... IU IIIUUUU IU ..." and *Sin cabeza*: radio's ability to travel great distances and reach listeners scattered across different regions. In Kyn Taniya's poem – written in an era that lacked television, satellites, and Internet – the entire world comes to Mexico City's listeners through the radio waves: news from Chicago, roars from Niagara Falls, music from France, and reports from Britain, the Soviet Union, Patagonia, Tennessee, and Seville. All of this global information is delivered to the earphones of the radio listener in Mexico City, who can sit comfortably as the five continents come to his or her living room.

Early radio theorists were extremely optimistic about the radio's capability for crossing boundaries and creating transnational links. Arnheim, for instance, believed that radio would foster world peace and understanding among nations by allowing individual listeners access to the broadcasts of other countries. Radio, he wrote, "serves everything that implies dissemination and community of feeling and works against separateness and isolation."<sup>16</sup> The Russian Futurist poet Velimir Khlebnikov went even further: he imagined a "radio of the future" capable of broadcasting not only sounds but also smells and tactile sensations across the world – an invention that would end the misery of winter in northern regions like Siberia by allowing Russians to receive warm, summery sensations broadcast from the tropics: "In the middle of winter," he wrote fancifully, "the honeyed smell of lime, mixed with the smell of snow, will be the Radio's real gift to the country."<sup>17</sup>

16 Arnheim, *Radio*, 232-233.

17 Velimir Khlebnikov, "The Radio of the Future," in *Snake Train: Poetry and Prose*, edited by Gary Kern (Ann Arbor: Ardis, 1976), 238.

Fast-forward to the present: Though radio no longer connects Mexicans to the rest of the world (that role now belongs to satellite television and the World Wide Web), it is now one of the few remaining bonds connecting the inhabitants of Mexico City to one another. The city is one of the most fragmented megalopolises in the world, and its inhabitants live in neighborhoods that function as self-enclosed worlds that rarely – if ever – intersect. The city is spread out over an area of 1,500 square kilometers, and many residents have never set foot in the city's more distant neighborhoods.

*Sin cabeza* alludes to the city's fragmented nature by narrating the numerous obstacles encountered in simply getting from one place to another. Several segments itemize the nightmares of urban transport: There is a rock song about a "killer bus" speeding down Revolución as its passengers are mugged and raped, another song about waiting for a Peribus that never comes, and Morales's own monologue about the vicissitudes of traveling through the city's subway system. In a hurried, sped-up voice set to mambo and lounge beats, the artist narrates a nightmarish journey through the Mexico City metro:

*Corro, me subo, me sigo subiendo, Universidad, Copilco, Miguel Ángel de Quevedo, camino, camino, sigo caminando, Viveros, Coyoacán, Zapata, me tropiezo, División del Norte, Eugenia, Etiopía, Me paro, Centro Medico, trasbordo, Lázaro Cárdenas, Chabacano, Jamaica, Mixuca, Unidad deportiva, Puebla, Pantitlán, ... trasbordo, me subo, corro, vuelo, me acelero, me sigue en camino, Rosario, Aquiles Serdán, Camarones, Tacuba, me duermo, sueño, San Joaquín, Polanco, Auditorio, Constituyentes, Tacubaya, San Pedro de los Pinos, San Antonio, Mixcoac, Barranca del Muerto, me despiertan, me bajo, tomo un camión, va atascado, Taxqueña, General Anaya, Ermita, Portales, Natitivitas, Villa de Cortés, Xola, Viaducto, Chabacano, San Antonio Abad, Pino Suarez, me empujan, háganme lugar, me apachurran ... Observatorio, Tacubaya, Juanacatlán, Chapultepec, Sevilla, Cuauhtémoc, Balderas, Salto del Agua, Isabel la Católica, Pino Suárez, La Candelaria, San Lázaro, Moctezuma, Balbuena, Aeropuerto, Gómez Farias, Zaragoza, Pantitlán, trasbordo, me bajo, grito, me subo, grito: "AAAAAAHHHHH"*

*Me bajo y me voy en taxi.*<sup>18</sup>

This is the narrative of a frustrated journey: Though the narrator walks, runs, jumps in, jumps out, transfers, and flips out as he ventures through a maze of subway stations whose very names represent the chaotic, jumbled character of the city above ground: There are pre-Columbian names like "Popotla" and "Cuauhtémoc"; historical figures like "Pino Suárez," "Gómez Farias," and "Miguel Angel"; and others that are entirely random, like "Chabacano," named after the Mexican word for "apricot." In the end, the subway does not take him where he needs to go: Fed up, he screams ("AAAAAAHHHHH"), gives up, and opts to take a taxi.

As anyone who has tried to get across Mexico City during rush hour will know, the travails presented in *Sin cabeza* are not exaggerated. Going from one end of the city to another takes one through a series of horrors that make the tortures of Dante's *Inferno* seem like child's play. Every week there are parades, demonstrations, street protests, and police checkpoints that bring traffic to a halt; during the rainy season streets and underpasses flood, making the city look like a Venice of the New World, but keeping all but the most adventurous of denizens from even venturing across the street; and though the subway system carries over five million passengers a day, it is not immune to the demons of transportation that torment the city – its trains are often delayed, overcrowded, and at times immobilized by frustrated passengers who not infrequently get so fed up that they commit suicide by jumping on the subway tracks.

In contrast to the countless obstacles that residents must surpass to get from one place to another, radio waves travel unimpeded throughout the city. Hertzian waves can traverse the entire metropolitan region faster than helicopters or airplanes. ("Wireless," wrote Arnheim in the early days of radio, "passes all customs officers, needs no cable, penetrates all walls and even in house raids it is very difficult to catch.")<sup>19</sup> It is one of the great ironies of life in Mexico City that its residents listen to radio – that free-moving medium – precisely when their capacity to move freely has been curtailed, when they are stuck in traffic or trapped in a stalled bus: Perhaps tuning

18 "I run, I get on, I get on again, Universidad, Copilco, Miguel Ángel de Quevedo, I walk, I walk, I keep on walking, Viveros, Coyoacán, Zapata, I trip, División del Norte, Eugenia, Etiopía, Me paro, Centro Medico, I change trains, Lázaro Cárdenas, Chabacano, Jamaica, Mixuca, Unidad deportiva, Puebla, Pantitlán, ... I change trains, I climb in, I run, I fly, I rush, I go on, Rosario, Aquiles Serdán, Camarones, Tacuba, I fall asleep, I dream, San Joaquín, Polanco, Auditorio, Constituyentes, Tacubaya, San Pedro de los Pinos, San Antonio, Mixcoac, Barranca del Muerto, I get woken up, I get off, I take a bus, it's packed, Taxqueña, General Anaya, Ermita, Portales, Natitivitas, Villa de Cortés, Xola, Viaducto, Chabacano, San Antonio Abad, Pino Suárez, I get pushed, make room, I get squashed, ... Observatorio, Tacubaya, Juanacatlán, Chapultepec, Sevilla, Cuauhtémoc, Balderas, Salto del Agua, Isabel la Católica, Pino Suarez, La Candelaria, San Lázaro, Moctezuma, Balbuena, Aeropuerto, Gómez Farias, Zaragoza, Pantitlán, I change trains, I get off, I get on, I scream 'AAAAAAHHHH.' I get off and I take a cab." Morales, *Sin cabeza*, track 10. Italics mine for emphasis.

19 Arnheim, *Radio*, 232.

in makes them dream of moving through the city at the speed of Hertzian waves. And it is this irony that Morales underscores in *Sin cabeza*, a program that uses radio's free-flowing airwaves to broadcast a program about the impossibility of moving through Mexico City.

Radio becomes an antidote to one of the major inconveniences of city life: If ineffective transport divides the city, broadcasting reconnects it.

## Violence

20 "Make a deep incision on the left side of the chest. Insert your hand into the slit. Break the thorax to pieces without hesitation. Extract the dead heart. Observe it. Lick it. Smell it. Press the sinoventricular nodule between your fingers."

Practique una incisión profunda en el lado izquierdo del pecho. Introduzca su mano dentro de la hendidura. Sin titubear, destroce la caja torácica. Extraiga el corazón muerto, obsérvelo. Lámalo. Huélalo. Apriete entre sus dedos el nódulo sinovicular.<sup>20</sup>  
(Taniel Morales, *Sin cabeza*, track 14)

*Sin cabeza* is a gory radio program: It features drive-by shootings, pedestrians crushed by runaway buses, headless women, maimed bodies, and detailed instructions on how to cut open corpses and extract their organs. And these images capture one of the most striking features of Mexico City in the 1990s – the continuous threat of violence.

After the devaluation of 1994, the city became one of the most dangerous places in the world: There was a torrent of armed robberies, rapes, kidnappings, and *secuestros express* (in which a victim is taken at gunpoint to an ATM and forced to withdraw money to pay the ransom – an "express" crime taking at the most a few hours). Mexico City now has the highest rate of kidnappings in the world after Colombia, and wealthy Mexicans move about the city protected by a small army of private bodyguards. Driving through the city's clogged streets, it is not uncommon to be cut off by a speeding, bulletproof Mercedes trailed by several compact cars filled with machinegun-wielding *guaruras*, as personal bodyguards are known. With that much firepower, a fender-bender could have fatal consequences for distracted, *guarura*-less drivers.

Guns – scary, automatic weapons that most countries restrict to military usage – are everywhere. There are armed guards stationed outside (and often inside) office buildings, residential buildings, banks, restaurants, department stores, grocery stores, car dealers, bars, discos, and pastry shops (to fend off criminals with a sweet tooth). These security agents wear bulletproof vests, look bored, and chat with passers-by but keep their finger on the trigger of their AK-47 machine guns (known in Mexico as *cuernos de chivo* or goat horns), ready to greet troublemakers with a shower of bullets. The artist Francis Alÿs called attention to this trend in his performance *Reenactments* (2000): He wandered through Mexico City's downtown streets carrying a loaded gun for all to see. The sight was so familiar that no one screamed, ran for cover, or called for help. It took 20 minutes for a police car to spot him. He was detained briefly and let go when he explained he was doing a performance.

What is most striking about the violence that permeates life in Mexico City is the degree to which it has become engrained in daily life. One would expect a city crowded with so many guards and weapons to feel like a town in a state of siege, but most people in the city go about their business ignoring the ubiquitous signs of danger: In fancy shopping districts, Chanel-clad women walk past guards armed to the teeth without so much as raising an eyebrow; outside hip dance clubs, tattooed, pierced teenagers chat up rich kids' bodyguards (who must wait outside until their charges finish partying in the wee hours of the morning). Violence has become one more nuisance – like pollution, overcrowding, traffic jams, and summer floods – that Mexicans have learned to ignore as they go about their daily routine.

The city has developed an extremely casual approach to the threat of violence – a tendency that *Sin cabeza* evokes by the scoring of gory narratives to up-beat melodies. In "Aventuras in Revolución," for instance, the singer Rockdrigo recounts bloody tales that would instill fear in any law-abiding citizen: A bus zooms down Revolución; armed muggers assault the passengers while the driver kills innocent pedestrians; three nymphomaniacs rape the narrator, a gang breaks in ... But despite this song's hair-raising lyrics, the rock beat is energetic and lively. Curiously, the song leaves the listener feeling a slight rush: We are left with the impression of a wild, chaotic city where people live on the edge and every moment is intense. ("Mexicans," announces a random voice in another segment of *Sin cabeza*, "act as if they had no fear of death."<sup>21</sup>)

21 Morales, *Sin cabeza*, track 20.

There are many other examples of this casual approach to the violence throughout *Sin cabeza*. A sexy voice reads instructions on how to cut open a dead body to the trumpets of Perez Prado's mambos; a doctor's description of a malignant tumor is followed by marching band music and soap-opera dialogues; an account of pre-Columbian war rituals is sung to cumbia music.

Radio is a fitting medium to represent these bloody events, since it too contains its share of violence. Radio is intrusive: its sounds enter our ears whether we want to listen to them or not. As Kant observed in his *Critique of Judgment*, one can elect to see or not to see a painting, to touch or not to touch a sculpture, but no such choice is possible when it comes to sound: Our ears cannot block out unwanted noise. Kant, who prized silence, complained that “music has a certain lack of urbanity about it. For ... it extends its influence (on the neighborhood) farther than people wish, and so, as it were, imposes itself on others and hence impairs the freedom of those outside the musical party.” Musical sounds spread like smells, imposing themselves on all those within earshot.<sup>22</sup> Kant’s musings offer a perfect description of the constant spread of sounds in Mexico City, where radios blast every conceivable kind of musical program to create the most inharmonious and cacophonous scenarios: Standing on a street corner, a pedestrian might be subjected, all at once, to a tropical radio station in a nearby shop, a rock song blasting from a passing car, and the voice of a garrulous talk show host coming from a street vendor’s portable receiver. Life in the city is polyphonically perverse, and one is constantly bombarded with all kinds of sounds – an experience that *Sin cabeza* faithfully replicates.

22 Immanuel Kant, *Critique of Judgment*, trans. Werner S. Pluhar (Indianapolis: Hackett Publishing Company, 1987), 200.

Radio is the most totalitarian of all media: it penetrates our ears without our consent. Perhaps this is one reason why dictators from Hitler to Stalin have been drawn to radio: “Der Rundfunk gehört uns,” Josef Goebbels famously declared in 1933 as he seized stations throughout the country and turned them into a key component of his propaganda campaign – “radio belongs to us.”<sup>23</sup> (Think also of the U.S. government’s efforts to propagate democracy by the undemocratic approach of beaming propaganda-filled radio programs to countries from Cuba to Iraq.) Broadcasting imposes itself over individual free will: If there is a radio around, one is forced to listen. In Mexico, during the 70-year rule of the PRI, politicians expropriated the entire country’s airtime once a week to broadcast propaganda that no citizen could escape: Every Sunday night, the “hora nacional” or “national hour” seized the frequencies of every single radio station in the country, and anyone within earshot of a radio was obligated to listen to sixty minutes of self-congratulatory political speeches. *Sin cabeza* includes a fragment lifted from one of these dreaded programs: The segment describing how to cut open an intestine (“as if you were using a pair of tailor’s scissors to open the legs of a pair of pants”) begins with a bizarre announcement by a female voice: “This program does not have the support of the industrialists, workers, or *campesinos*,” a disclaimer taken from an official broadcast discussing an unpopular government project. Through an elaborate euphemism, officials announce that the plan, lacking the support of the general public, will be shoved down their throats in the same ways that radio sounds are shoved down their ears.

23 “We want,” said Goebbels in this crucial speech, “a radio that reaches the people, a radio that is an intermediary between the government and the nation, a radio that also reaches across our borders to give the world a picture of our life and our work.” Josef Goebbels, “Der Rundfunk als achte Großmacht,” *Signale der neuen Zeit. 25 ausgewählte Reden von Dr. Josef Goebbels* (Munich: Zentralverlag der NSDAP, 1938), 197-207.

Radio, like the criminals who terrorize Mexico City, is an intruder. But no police force, bodyguard, or acoustic *guarura* can keep it from entering our ears. *Sin cabeza*’s transmission strategy emphasizes the violence with which radio sound penetrates the body: When Morales boarded the Revolución bus to play the program, he hijacked the ears of all the passengers and thus secured the ultimate captive audience for his broadcast. And, since city buses do not move at the speed of sound, this acoustic kidnapping was far from *express*.

## The Body without Organs

– You are expressing here, Monsieur Artaud, some very bizarre things.

– Yes, I am saying something bizarre.

(Antonin Artaud, *To Have Done with the Judgment of God* (1947))

The most enigmatic section of *Sin cabeza* features a text by Antonin Artaud sandwiched between a text about machos in pre-Columbian times and a song about “Cumbia love.” The text is taken from the last section of Artaud’s *To Have Done with the Judgment of God*, the radio program that the French poet composed in 1947, a few months before his death (the program was deemed obscene by the censors and was never aired). *To Have Done* was a half-hour arrangement of Artaud’s texts (on the Tarahumara Indians, American capitalism, artificial insemination, and coprophagia) read by Maria Casares, Roger Blin, and the poet himself, who also played the drums and performed a series of ear-splitting shrieks.

*Sin cabeza* quotes the following passage – read by Morales in a crazed voice mimicking the French poet’s borderline intonation – from the conclusion of Artaud’s radio program:

And it is man that we now make up our minds to emasculate ... By placing him again, for the last time, on the autopsy table to remake his anatomy. Man is sick because he is badly constructed. We must make up our minds to strip him bare in order to scrape off that animalcule that itches him mortally, god, and with god, his organs.



For you can tie me up if you wish, but there is nothing more useless than an organ. When you will have made him a body without organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom. Then you will teach him again to dance wrong side out as in the frenzy of dance halls and this wrong side out will be his real place.<sup>24</sup>

24 Artaud, "To Have Done with the Judgment of God," 570-571.

This is one of Artaud's most difficult passages, and the source of the key concepts used by Gilles Deleuze and Félix Guattari in their *Anti-Œdipus*: the body without organs (a term which, the French critics explain, "has nothing whatsoever to do with the body itself, or with an image of the body. It is the body without an image"<sup>25</sup>).

25 Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1983), 8.

But what is the body without organs, and what does it have to do with radio and Mexico City? Artaud gives us a clue in the series of oppositions that structure his text: American culture is pitted against Tarahumara traditions, science against ritual, reason against magic. The poet despises American-style rationalism, which he associates with militarism and artificial insemination; in contrast, he celebrates Tarahumara rituals, including the hallucinations induced by peyote. Since Artaud associates organs with the "sickness" of scientific reason, "the body without organs" is a metaphor for irrationality – for the type of mad energy that guided the Tarahumara's visions.

*Sin cabeza* offers a highly original reading of the body without organs: If organs are the instruments of scientific reason, then the head is the ultimate organ to be extirpated, and a headless woman – *Sin cabeza*'s protagonist – is the archetypal example of a body without organs. Deprived of eyes or ears, a mouth or a brain, a headless body can no longer think, see, hear, or speak. It can only act madly, like a chicken with its head cut off – precisely the type of irrational movement that *Sin cabeza* represents in its acoustic mad dash through the airwaves.

But there is another body without organs roaming through *Sin cabeza*: Mexico City. In political philosophy, the head has always been a metaphor for authority (traditionally the monarch was the "head" of state, and now we speak of "heads of government"). A headless body politic would thus be one lacking authority – a place, like Mexico City, that is out of control, lives in perpetual chaos, and is ruled only by the specter of anarchy.

Though in theory the mayor (or "jefe de gobierno") is the head of Mexico City, in practice he has little control over the restless population. Laws, ordinances, and police presence cannot stop unruly citizens from staging protests, blocking traffic, and routinely paralyzing the city. Few people obey traffic signals, pay taxes, or respect authority. Mexicans have even coined a neologism describing the situation: *ingobernabilidad* – ungovernability! ("A specter is haunting Mexico," wrote a political commentator in 2002, "the specter of *ingobernabilidad*."<sup>26</sup>)

26 Jaime Sánchez Susarrey, "Ingovernabilidad," *Reforma*, 10 August 2002.

*Sin cabeza* gives many examples of the ungovernability that characterizes Mexico City and makes it a political body without organs: public transport that does not go anywhere, rampant crime, the ubiquitous threat of violence, and quack doctors teaching in medical schools.

In addition to the headless woman and Mexico City, *Sin cabeza* contains a third example of a body without organs: radio. The medium broadcasts human voices, but they have been stripped of their bodies and their corresponding organs. The disembodied voices of radio are eerie, ghost-like (thus critic Allen Weiss has described radio as a "phantasmic" medium).<sup>27</sup> The specter of radio also haunts Mexico City, and it is more radical than Artaud's proposal: Radio does away not only with all organs but with the body itself, leaving not a body-without-organs but a voice-without-body.

27 Allen S. Weiss, *Phantasmic Radio* (Durham: Duke University Press, 1995).

But the broadcast voice is not the only one stripped of organs. The listener, too, sees his or her body altered by radio: Concentrating on a purely acoustic medium makes listeners temporarily blind, deprived of every sense except hearing (and, as Samuel Beckett's radio plays so forcefully demonstrate, blind listening is a disturbing experience). Radio reduces the listener to a giant ear, to a body with a single organ.

## The Image of the City

Y a mí se me hace chico el mar para echarme  
un buche de agua.<sup>28</sup>  
(Taniel Morales, *Sin cabeza*, track 20)

28 "And the ocean seems small enough to drink it in a sip."

According to Mexican writer Juan Villoro, Mexico City is an unrepresentable urban space. Gone are the days when colonial draftsmen could depict the entire city, building by building and street by street, in a single print; and gone are the days when an aerial photograph could capture the outlines of the sprawling capital.<sup>29</sup> Today's megalopolis cannot be represented in its totality: the city is too large to be grasped by any one photograph, drawing, or painting. But it is not only a question of size:

29 Juan Villoro, "La ciudad es el cielo del metro," *Número 10* (June – August 1996): 43-46.

the city cannot be represented by traditional artistic media because so much of its sprawl is now invisible: The subway system, for instance, has created an entire underground city with a life of its own that mirrors the chaotic energy of the megalopolis above ground – its stations are crowded by street vendors, bookstores, food courts, even museums!

Mexico City, Villoro concludes, is “ungraspable,” and “the project of painting an all-encompassing fresco” is an impossible one. In the twenty-first century, writers and artists can only aspire to create fragmentary, incomplete representations of the monster megalopolis.

Villoro considers only visual representations of the city (and texts based on the visual model), but perhaps the visual model is not the most appropriate for representing a place like Mexico City, where so much – from the subway to the airwaves – is hidden from view. But what cannot be seen *can* be heard, and thus an acoustic representation can potentially succeed where a visual one fails.

The sounds of the city – unlike its sights – can be recorded and remixed to create a faithful representation of the city’s unruly diversity. Take simultaneity, for example: Cities are places where a million things always happen at once. At any given moment, there can be a teachers’ union marching through the downtown streets, a student protest at the university in the south, a public concert in the Zócalo, and an impromptu performance of neo-Aztec dancers in front of the cathedral. A visual medium like photography must focus on one of these events to the exclusion of all the others, while an acoustic medium can take sounds from all these places (even those emanating from invisible places, like dark subway tunnels) and replay them *simultaneously*, just like they occur in real life.

This is precisely what Morales has done in *Sin cabeza*: He has created a representation of Mexico City with a breadth and reach that would be impossible to achieve in any other medium. His program records a city where thousands of radios blast every conceivable kind of music, from classical to mambo, all at once; where a passenger is caught in an endless maze of subway stations while a packed city bus driven by a psychopath zooms by above ground; where corpses are split open to the tune of sappy pop songs; where citizens flirt with death while television sets blare banal dialogues; where Artaud’s texts and cumbia mixes are mentioned in the same breath.

The impossibility of representing the totality of the city is no longer an issue for acoustic media: Though the desire to “see everything” often accompanies visual media, one would never anticipate “hearing everything” in a sound piece. If visual media create the illusion that an all-encompassing, total representation is possible, acoustic media remind us that reality itself is a fragmented accumulation of random sounds.

In these postmodern times, we can no longer ask “What is the image of Mexico City?” The question, as Villoro points out, seems quaint, outdated. But we can ask “What is the sound of Mexico City?” (“It sounds,” Morales would likely respond, “like a headless woman.”)

## Cumbia

El aire es de quien lo trabaja.<sup>30</sup>  
(Taniel Morales, *Sin cabeza*, track 24)

30 “The air belongs to those who work it.”

*Sin cabeza* concludes its uncanny mélange of tropical music and urban legends with a Cumbia. A program full of carjackings, dismemberments, and mutilations ends with an unexpectedly optimistic message: “Cumbia! Soñar un sueño profundo donde mire al mundo con amor de cumbia” [Cumbia! To dream a long dream in which I see the world through cumbia love]. But before the final cumbia, the artist makes one last announcement: “El aire es de quien lo trabaja” – “Airspace belongs to those who work it.”

The phrase is a pun on “La tierra es de quien la trabaja,” Zapata’s revolutionary call to arms, which can be translated as “the land belongs to those who work it,” but also, as the artist reminds us in another radio program devoted to UFOs, “the *earth* belongs to those who work it.” “El aire es de quien lo trabaja” presents radio as the last communal medium in a virulently capitalistic world. It does not cost anything to broadcast a radio program like Morales’s *Sin cabeza* – all one needs is a creative imagination (and a captive audience found aboard any city bus). Unlike land, the airwaves are immaterial and can never become a commodity. They cannot be bought or sold, traded or mortgaged (only broadcasting licenses can be bought and sold – an operation that does not concern pirate broadcasters).

Radio – especially pirate radio – is utopian because unlike paintings or photographs, which need museums or galleries to reach a small audience, it needs no institutional support to be heard by thousands or even millions of listeners. At a time when art has become a valuable commodity and book publishing has fallen into the hands of multinational corporations, pirate radio remains the

last independent, free, and communally-minded creative outlet. Pirate radio fulfills the ambition of experimental artists from Marcel Duchamp to On Kawara: the dematerialization of the object of art, a radical action meant to save artistic creation from the trappings of consumerism. (Pirate radio also takes the medium back to its origins: Before the advent of commercial radio stations, all radio broadcasting was “pirate,” orchestrated by enthusiasts who used primitive, home-made equipment to send experimental programs into the air.)

*Sin cabeza* ends on a hopeful note: a tropical song about boundless love. It leaves us with a tropicalized utopia, as the headless woman dances cumbia, the music of choice for bodies without organs. In the end, as must happen in all utopian tales (“all that is solid,” wrote Marx in *The Communist Manifesto*, “melts into air”), everything dissolves into the airwaves, such stuff as electronic dreams are made of. *El aire es de quien lo trabaja*, or as Octavio Paz wrote at the end of *Postdata*, “tenemos que aprender a ser aire, sueño en libertad,” “we have to learn to become air, a dream in freedom.”<sup>31</sup>

31 Octavio Paz, *El laberinto de la soledad* (Mexico City: Fondo de Cultura Económica, 1993), 318.



foto: Daniel Aschwanden

# Chinese Wispers ili: U mediju je zadovoljstvo

Priča o recepciji Christine Standfest

S engleskoga prevela Marina Miladinov

*Kineski šapat, Ruski skandal ili Telefon* igra je u kojoj svaki sudionik šapne sljedećem na uho neki izraz ili rečenicu koju mu je došapnuo prethodni sudionik. Pogreške nagomilane pogrešnim razumijevanjem često završe tako što se rečenica koju je čuo posljednji igrač uvelike i na zabavan način razlikuje od one koju je izrekao prvi. Naziv igre često se koristi kao metafora za nagomilane pogreške, osobito za netočnosti glasila ili trača. Igra ima mnoga druga imena, uključujući *Igra telefona, Pokvareni telefon, Operater, Vinova loza, Šapat niz uličicu i Šalji dalje*. Naziv "Kineski šapat" odražava nekadašnji europski stereotip o kineskom jeziku kao nerazumljivom. U Sjedinjenim Državama rijetko se koristi i ponekad se smatra uvredljivim. Međutim, u Britaniji je to i dalje uobičajeno ime za igru.

Wikipedia na engleskom jeziku

"U svibnju 2006. Daniel Aschwanden i Peter Stamer realizirali su u Pekingu urbani projekt *Head Room (Međuprostor)*, koji je četiri tjedna nastojao proniknuti granicu između osobnog i javnog prostora. Osim niza rasprava, posjetili su sedam stanovnika Pekinga iz različitih društvenih slojeva (od sezonskih radnika do direktora) i preuredili njihov omiljeni životni prostor u takozvani 'home box', koji su dvojica sugovornika mogli nositi na ramenima. Svaki pekinški domaćin zatim je pozvao nekog gosta kako bi vodio privatni razgovor u tom 'međuprostoru' negdje u Pekingu. (...) Na pozornici su Daniel Aschwanden i Peter Stamer instalirali zvučni studio u kojemu su stvarali i izvodili radio-dramu. Zajedno s audio misliocem i glazbenikom Oliverom Stotzom stvarali su zvučne slike, uređujući ih uživo iz *ready-made* tekstova, dijaloga, *found-footagea* i improvizacija koje su stvarane na licu mjesta." (Bilderwerfer)

Osim toga, onkraj te "instant radio-drame", kako su izvođači nazvali svoj projekt, napravljene su i dvije verzije za radio u koprodukciji s austrijskim državnim radijem, ORF1 – jedna je imala besprijeckornu postprodukciju, a druga je sadržavala *live* verziju materijala. Video verziju te izvedbe uživo možete vidjeti i na You Tubeu.

## Proba

Ti višestruki formati samo su jedan moment u naprosto zadivljujućem bogatstvu projekta, ali i element njegovih rizika i opasnosti. Moj prvi susret s predstavom *Chinese Whispers (Kineski šapat)* – i tu počinje "priča o recepciji" koju sam odlučila izabrati kao format u kojem ću pisati o tom komadu – dogodio se za jedne od posljednjih proba prije premijere na pozornici u bečkom Tanzquartieru, koja se odvijala u studiju s nekoliko prijatelja i par dramaturga. Ono što me prvo "ponijelo" dok sam slušala i gledala izvođače, bez obzira na sve tehničke poteškoće i kritičke primjedbe o uporabi uobičajenijih i konvencionalnijih elemenata na razini zvuka ili iskaza, bilo je pitanje ISTINE koje je taj format postavio. Unutar sve te vidljive kreativnosti i poteškoća s "pripovijedanjem u stvarnom vremenu" – omaški u govoru, oklijevanja, nesvjesne mimike i tjelesnih komentara izvođača – položaj izvođača, kao i PUBLIKE, neprestano se premještao između "izmišljanja priče", poput FIKCIJE ili čak otvorenih LAŽI, i SJEĆANJA. To pitanje istine možda je bilo udvostručeno ili na neki način citirano uslijed načina produkcije zvuka. Kao i u "stvarnoj" radio-drami ili filmu, izvođači su priručno stvarali zvučne pejzaže za priče ili "soundtrack", koristeći predmete koje su donijeli iz Kine, poput paketa riže, pivskih boca ili klasičnih predmeta korištenih u bilo kojoj filmskoj produkciji, ili pak svoje tijelo i određena tjelesna sredstva poput pućkanja ustima, cvokotanja zubima ili naprosto disanja – Oliver Stotz odmah je pretvarao te zvukove u sampleve, zatim je stvarao loopove i mikseve pa onda sve više i više slojeva, uključujući vlastiti zvučni i glazbeni materijal, čak ubacujući pjesme kako bi stvorio određenu vremensku strukturu, koristeći tako veoma jednostavnu metodu pokazivanja odakle zvuk dolazi, kako se njime manipulira i kako ga se pretvara u glazbu digitalnom obradom. Tako su izvođači pred sobom imali prilično složen zadatak da stvaraju zvukove drame istodobno s govorom, i to ne samo govorom, nego čak i pričama, gdje je jedna poticala drugu, postavljajući i razvijajući u isto vrijeme pitanje kvalitete informacija tjelesne izvedbe, misaonog procesa, pripovijedanja, RIJEČI, zvuka, glazbe i vremena.

## Pravila

Jedan od izvođača naprosto bi započeo – možda unaprijed izmišljenom pričom, možda tek inspiriran zvukovima koji su upravo stvoreni i uvijek koristeći uvodnu formulu "Ti si...", obraćajući se tako istovremeno svojem kolegi s druge strane stola (a to je studio sa svim svojim napravama i Oliverom ispred kompjutera na trećoj strani) i postupno uključujući publiku tim neprekidnim projiciranjem-pozivanjem – stvarajući nakon nekog vremena gotovo psihoanalitičko (ili možda prije althusserovsko) okruženje prijenosa, u kojemu je "ti" (odnosno ja, gledatelj) neprestano uključeno u proces čitanja i u isto vrijeme odlučivanja VJERUJEŠ li u ovu ili onu priču u nastanku – bilo na razini fikcije, bilo na razini dokumentarnog izvješća ili posve osobne priče o nečemu što ste upravo doživjeli. Dinamiku pripovijedanja pokretalo je prekidanje – kad god bi suučesnik to poželio, prekinuo bi trenutačnu

priču, koristeći neki od tek stvorenih likova kao novog “protagonista” ili predmet nove priče, projicirajući ponovno tu subjektivnost na drugoga (izvođača/publiku: Ti si...! Bez obzira na to je li taj novi protagonist ljudsko biće, životinja ili čak predmet (ti si žena koja... ti si pas... ), pletući tako veoma gusto tkivo prostornih, atmosferskih i pripovjednih referencija i radnji, koje su veoma često bile i komične uslijed pomaka u perspektivi iste priče, uvodeći time nove psihološke, društvene ili fantazmagorične sfere.

## Stvarnost?

U toj situaciji probe “osobniji” aspekti bili su daleko istaknutiji nego na kasnijoj premijeri. “Osobniji” ili možda bolje: izvanizvedbeni momenti, poput “pomaganja” kolegi da se izvuče iz neke bezizlazne situacije unutar priče prekidajući ga i nastavljajući – bilo zato što je predugo oklijevao, zato što se sasvim izgubio u određenom zapletu ili naprosto iz puke dosade (ili iz straha da bi gledateljima moglo postati dosadno), ili čak zbog rastućeg psihološkog pritiska, jer ste stekli osjećaj da se priča iznenada previše primakla iskustvu govorenja o neispunjenim potrebama, gubitku, usamljenosti, otuđenosti i također sukobima prouzročenim putovanjem u stranu zemlju i kulturu ili povremenog osjećaja zatočenosti s partnerom. Također, veoma je zanimljivo bilo proučavati na sasvim jezičnoj razini kako funkcionira pripovijedanje – kako doista možete proizvesti svoju “istinu” tako da priča postane uvjerljiva i uđe u imaginarni sklop publike – uključujući navođenje vremena, mjesta, klime, mirisa, boja, svega onoga što možete nazvati “životnim” (misleći pritom, naravno, na Proustove općepoznate “Madeleine” ...) te uključujući formulacije, boju glasa i intonaciju.

Tako sam, nakon tog nevjerojatnog iskustva, zapela u veoma posebnoj podvojenosti: čula sam mnogo toga, vidjela mnogo, mislila mnogo i doista se dobro zabavila – ali: što je s obećanjem da ću naučiti nešto o KINI? Što su mi, dovraga, o tome rekli? Jesu li doista bili ondje ili su samo pogledali hrpu filmova? Zašto mi nisu rekli “pravu istinu” o svom putovanju? Zanimljivo je kako je taj jednostavni “prvi trag” uvođenja onog stalnog “Ti”, čime se potpuno izbjegla uobičajena perspektiva *Reiseberichts* u prvom licu jednine ili množine, ali i uobičajena perspektiva onoga “oni” – “Kinezi” – iz dokumentarnog izvješća ili pak autorska perspektiva fikcije, stvorio veoma dubok osjećaj razočaranja, podrivajući nekoliko kategorija onoga što bi propisna i javno financirana umjetnička proizvodnja morala iznjedrati kao proizvod: nekakvo ZNANJE o nekakvom PREDMETU, bilo o umjetniku, o temi ili – o Kini. Ovdje ste ušli u “stvarni svijet” izmišljanja, obmane, emocija, slika, odnosa, grupne dinamike i dinamike medija. Sama nedotjeranost probe, koja nije prikrivala sam trud ili pak eventualni skriveni sram, neugodnost ili možda potrebu za privatnošću kada primijetite kako su priča, intonacija ili motiv otišli predaleko ili nedovoljno daleko da bi bili “privlačni”, stvorila je tako opasnost i mogućnost da se uđe u tu igru privlačnosti, izmišljanja, usredotočenosti i čak straha, koja je zatim, dakako, stvorila nešto poput istine o našem (zapadnom, europskom) odnosu prema “Kinezima”, uz neprestano preispitivanje vlastitih predrasuda tijekom poistovjećivanja s određenim zapletima ili likovima te odbacivanja drugih, kao i višestruke pomake između simpatije, antipatije ili empatije prema izvođačima.

Premijera u Dvorani G u Tanzquartieru pokazala se – barem za mene nakon te nedotjeranosti – razočaranjem. Priče su djelovale daleko sigurnije, ponekad su bile spektakularnije, izbjegavajući onaj pojam “jaza” unutar govora, ono neshvatljivo, onu “nepripovjedljivost” njihova susreta.

A opet, taj je format po sebi produktivan – i nakon te očigledne potrebe za kontrolom u situaciji koja je više “tržišna”, uz navikavanje na sasvim drugačije potrebe njezina postavljanja na tehnički zahtjevnije razine akustičke instalacije (što je, usput rečeno, sjajno obavio Oliver Stotz, odlučivši kamo postaviti zvučnike i tako stvoriti zvučni prostor oko publike te kako označiti i odrediti odnos između gledanja i slušanja) i rasvjete, pristupi i obveze izvođača uvijek se iznova mijenjaju, a nakon nekoliko mjeseci, kada sam vidjela predstavu na drugome mjestu, bila je daleko mračnija, daleko radikalnija i također daleko odlučnija na razini političkih prosudbi – odražavajući proces refleksije izvođača te razliku i udaljenost koju vrijeme stvara između pristupa koji je na početku bio još uvijek veoma određen POTREBAMA (pričanja i emocionalnog učinka putovanja), a sada kao da je više “zauzimao stav”.

## Drame

Da skratim priču – sada, nakon više od godine dana, slušala sam dvije radio-verzije predstave. Učinila sam to u skladu sa samim medijem: dok sam prala suđe, čistila, pospremala i slušala radio “u pozadini”. To je bilo savršeno moguće s onom verzijom koja je prošla postprodukciju: bila je to veoma komična, poučna i također uzbudljiva izvedba, gdje vas dramaturgija zvuka i uporaba vremenskih okvira i elemenata pjesama vode kroz radnju, koja je posve jasno konstruirana oko hrpe ljudi zaokupljenih stvaranjem “revolucionarnog tematskog parka”, nešto poput Disney Worlda o divnom kineskom načinu života. Međutim, to se pokazalo potpuno nemoguće s verzijom uživo – koja je opet bila mračnija, čak fantazmagorična ili puna čudnih zvukova, zapleta i likova, ponekad doista

priljava i određena nekom vrstom – da, čak gnušanja nad stvarnim događajima – eksploatacijom, kolonizacijom, unovčavanjem ljudi, kulture, zemlje, recepcije i čovječnosti unutar same Kine, kao i iz austrijske, europske, američke i druge perspektive.

Dakle, "instant radio-drama" *Chinese Whispers* može se smatrati pravom radionicom sa, kao prvo, veoma precizno ograničenim i transparentnim oruđima – pripovijedanjem, stvaranjem zvuka, insceniranjem. I istina je da sa svim tim neprekidnim procesima kontroliranja tih oruđa, pa čak i njihova prenošenja na razinu virtuoznosti, nijedna izvedba očito neće biti ista – i također da su izvođači stvorili format koji se doista proteže na sve uključene medije: pozornicu, radio i video, od kojih svaki uvjetuje drugačiju recepciju, ovisno o samoj osobini medija. A izvođači su očigledno stvorili format koji im omogućava da djeluju kroz upravo onu podvojenost koja je nužna za "umjetnost"; podešavajući i mijenjajući razine kontrole i "omaške", poruke i slobode, stvarnosti i fikcije – stvarajući tako – dopustit ću si da "ukradem" ovo od Wolfganga Tillmansa – istinski "centar za istraživanje istine".





foto: Daniel Aschwanden





# Chinese Whispers or: the Medium is the Pleasure

A reception-story by Christine Standfest

*Chinese whispers*, *Russian Scandal* or *Telephone* is a game in which each successive participant secretly whispers to the next a phrase or sentence whispered to them by the preceding participant. Cumulative errors from mishearing often result in the sentence heard by the last player differing greatly and amusingly from the one uttered by the first. It is often invoked as a metaphor for cumulative error, especially the inaccuracies of rumours or gossip. The game has many other names, including the *telephone game*, *Broken Telephone*, *operator*, *grapevine*, *whisper down the lane* and *Pass It Down*. The name “Chinese whispers” reflects the former stereotype in Europe of the Chinese language as being incomprehensible. It is little used in the United States and may be considered offensive. However, it remains the common British name for the game.

Wikipedia

“In Beijing, May 2006, Daniel Aschwanden and Peter Stamer realised the urban project ‘Head Room’, which for 4 weeks fathomed the borderline between private and public space. Besides a series of discussions, they also visited 7 Beijing residents with different social backgrounds (from migrant workers to managing directors) and reconstructed their favourite living space to become a so-called home box, being portable on the shoulders of two interlocutors. Each Beijing host then invited a guest to lead a private conversation in this, ‘head room’, somewhere in Beijing. (...) On stage, Daniel Aschwanden and Peter Stamer install a sound studio, creating and performing a radio play. Together with audio thinker and musician, Oliver Stotz, they create sound images, editing them live both out of ready-made texts, dialogues, found footage, and improvisations being created on the spot.” (Bilderwerfer)

Furthermore and beyond this “instant radio play”, as the performers call their project, they developed two versions for the radio, co-produced by Austrian Public Radio Station, ORF 1 – one version meticulously post-produced, one a live-version of the material. And – the video version of the live-performance can be watched via YouTube.

## Rehearse

These multiple formats are only one moment of the very astonishing richness and also one element of the risk and the danger involved in this project. My first encounter with *Chinese whispers* – and here now begins the “reception-story” I decided to choose as the format in writing about that piece – was one of the last rehearsals before the first stage performance in Tanzquartier Vienna, taking place there in a studio with a handful of friends and several dramaturgs. What “took” me first of all, listening to and watching the performers beyond all the technical difficulties or critical remarks about the usage of the more common and conventional elements on the level of sounds or voicing, was the question of TRUTH raised by the format. Within all the visible creativity and difficulties in “real-time storytelling” – slips of the tongue, hesitations, involuntary mimic and physical comments of the performers – the position of the performers as well as the AUDIENCE constantly shifted between “inventing a story”, like FICTION or even outright LIES, and REMEMBERING. This question of truth was maybe doubled or somehow quoted by the way of sound-production. As in a “real” radioplay or film, the performers created the soundscapes for the stories or the “soundtrack” by hand, using objects they brought from China, like packages of rice, beer bottles, or classical stuff used by each film production, or their bodies and certain physical means like wiggling the mouth, snapping the teeth, or just breathing – sounds immediately turned into samples by Oliver Stotz, then creating loops, mixes and more and more layers including his own acoustical and musical material, even implementing songs to create a certain time structure, thus using the very simple method of showing where the sound comes from and also how it is manipulated and turned into music by digital processing. So there was quite the complex task for the performers to create the sounds of the play at the same time as the speech, and not only the speech, but even the stories, where one became the stimulus for the other, raising and developing at the same time the question of the respective information quality of physical performance, thought process, storytelling, WORDS, sound, music and time.

## Rules

One of the performers just begins – maybe with a story invented beforehand, maybe just inspired by the sounds that have just been created, always using the opening formula “You are...”, thus addressing at the same time his colleague, sitting at the opposite side of the table (which is the studio with all its gadgets and Oliver in front of his computer on the third side) progressively involving the audience by that permanent projection-invocation – creating after a while an almost psychoanalytical (or maybe more Althusserian) setting of transference, where “You” (i.e. I, the spectator) are constantly involved in the process of reading AND at the same time of deciding if you BELIEVE this or that emanating story – either on the level of fiction or on the level of a documentary





report or a quite personal story about something you just experienced. The dynamics of the narrative were driven by interruption – whenever the other partner in crime wanted to, he interrupted the actual story, using one of the characters just created as the new “protagonist” or subject of the new story, projecting again that subjectivity on the other (“performer/audience”: You are...!) no matter this new protagonist being a human person, an animal or even an object (you are the woman who... you are the dog of...) thus spinning a highly dense fabric of spatial, atmospheric and narrative references and plottings, very often also highly comical by way of shifting perspectives of the same plot, thus introducing new psychological, social or phantasmagorical realms.

## Reality?

Now in this rehearsal-situation, the more “personal” aspects were much more foregrounded than in the following premiere. “Personal”, or maybe better: extra-performative moments like “helping” the colleague out of a desolate situation within the story by interrupting and carrying on – be it because of too much hesitations, or getting completely lost in a certain plot, just out of boredom (or fearing the spectators may be getting bored) or even an emerging psychological pressure, where you got the feeling that, suddenly, the story gets too close to an experience telling about unfulfilled needs, deprivation, loneliness, estrangement and also the conflicts caused by travelling to a foreign country and culture and being stuck sometimes with your partner. Also, a very interesting thing was to study, on a more linguistic level, how storytelling works – how you can really produce your “truth” so that the story becomes plausible and enters the imaginary of the audience – involving the naming of time, place, climate, smells, colours, all that what you call “lively” (thinking about, of course, Proust’s notorious “Madeleine” ...), and including phrasing, timbre and intonation.

After that amazing experience, I got stuck in a very special ambivalence: I had listened a lot, watched a lot, thought a lot and really entertained myself – but: what about the promise to learn to get to know something about CHINA? What the hell did they tell me about that? Were they really there or did they just watch a shitload of movies? Why didn’t they tell me “the real truth” about their travel? It is interesting how that simple “first trace” of introducing that permanent “You”, thus completely avoiding either the common perspective of *Reisebericht* via the first person singular or plural, or the common perspective of the documentary report “they” – “the Chinese” – or an auctorial perspective of fiction, created that very deep sense of disappointment, undermining several categories of what a proper and publicly funded artistic production has to deliver as a product: some KNOWLEDGE about some OBJECT, be it the artists, the topic or – China. Here you entered a “real world” of fabrication, deception, emotion, images, relations, group dynamics and media-dynamics. The very roughness of the rehearsal, not concealing the very labour and also the eventual underlying shame, embarrassment or maybe need for privacy when you notice that a story or an intonation or a motive was carried too far or not far enough to “attract”, thus created the danger and the possibility of entering into that game of attraction, fabrication, concentration and even fear, which then of course created something like a truth about our (Western, European) relation towards “the Chinese”, constantly re-thinking your own prejudices in identifying with certain plots or characters, rejecting others, and also the various shifts between sympathy, antipathy or empathy with the performers.

The premiere in Halle G of the Tanzquartier turned out to be – for me, after that roughness – a disappointment. The stories were more secure, sometimes more spectacular, avoiding that notion of “abyss” within the speech, the incomprehensible, the “non-narrativeness” of their encounter.

But then, the format is productive in itself – and after that obvious need for control in a more “market-related” situation, also getting used to the completely different needs of its staging on the more technical levels of acoustic installation (which was, by the way, brilliantly done by Oliver Stotz with his decisions about where to place the loudspeakers, thus how to create the acoustical space around the audience and how to mark and allocate the relation between seeing and listening) and lighting, the approaches and commitments of the performers change again and again; and after a couple of months, seeing the performance in another location, it had become much more dark, more radical and more decisive on the level of political judgements – reflecting the reflection process of the performers and the difference and distance time creates between an approach which was at the beginning much more informed still by NEEDS (of telling and of the emotional impact of the travel), now seemingly much more of “taking a stance”.

## Plays

To cut a quite long story short – now, after more than a year’s time, I was listening to the two radio versions of the play. I did this relating to the very media of the radio: while washing the dishes, cleaning, arranging stuff, and listening “in the background”. This was perfectly possible with the post-produced version, a highly comical, informative and also thrilling performance, where the

dramaturgy of the sound and the use of time-frames and song-elements leads you through the plot, quite clearly constructed around a bunch of people occupied with the creation of a “revolutionary theme park”, a sort of Disney World about the great Chinese way. On the other hand, this was perfectly impossible with the live-version – again, darker, even phantasmagorical or weird in sound, plotting and characters, sometimes really dirty and informed by a sort of – yes, disgust about actual developments – exploitation, colonisation, capitalising people, culture, country, reception, humanity, within China itself as well as from the Austrian, European, American and so on perspective.

Thus, the “instant radioplay” *Chinese Whispers* can be seen as a real workshop with, first of all, very precisely limited and transparent tools – story-telling, sound-creation, staging. And here it is true that obviously with all the ongoing process of controlling those tools, even extending them to a level of virtuosity, that no performance will be the same – and, furthermore, that the performers created a format, which also really extends to all media involved: stage, radio, video, each creating a different reception according to the very quality of the medium. Obviously, the performers created a format which allows them to work through – very precisely – that ambivalence necessary for “art”: manipulating and shifting the levels of control and “lapse”, message and freedom, reality and fiction – thus creating, if I allow myself to “steal” from Wolfgang Tillmans – a veritable “truth study centre”.



photo: Daniel Aschwanden



LIGNA, Radio Ballet, Leipzig, 2003. foto: Eiko Grimberg

# The Revolution cannot be televised? The Revolution must be produced!

LIGNA

S engleskoga prevela Marina Miladinaov



# Unaprijed

‘Duh’ od samog početka nosi na sebi to prokletstvo da je ‘opterećen’ materijom, koja se ovdje javlja u obliku uzburanih slojeva zraka, tonova, ukratko govora. Govor je jednako star koliko i svijest – govor jest praktična, stvarna svijest koja postoji za druge ljude, pa tako i za mene, a govor nastaje, kao i svijest, tek iz potrebe i nužnosti općenja s drugim ljudima.

(Marx, *Njemačka ideologija*)

Marx je tu zacrtao predodžbu o materijalnosti govora. Njezinoj stranosti – kao materijalnosti koja je čovjeku izvanjska (uzburkani slojevi zraka) – pridružuje se pak predodžba o stvarnoj svijesti, svođenjem te materijalnosti na svijest (Marx, dakle, ukazuje na materijalnost kako bi je odmah ponovno zatajio).

Rasprava o značenju medija za komunizam ili komunističku revoluciju sadržana je u tom sloganu: u ljevičarskoj, komunističkoj tradiciji govor se uvijek shvaća kao svijest, a mediji kao nešto što tu svijest mijenja. U tim se raspravama uvijek radilo o tome da se s medijima uspostavi *komunikacija*, što također znači da se proletarijat kroz govor *reprezentira*, odnosno može biti reprezentiran, kako bi se naposljetku organizirao kao *masa*. Štoviše, u toj raspravi često se i sam medij javlja kao prokletstvo: komunikacija je opterećena materijom medija. Prisvajanje medija trebalo bi izbrisati to prokletstvo.

U ovom članku željeli bismo predložiti materijalističko shvaćanje medija koje ne poima to prokletstvo kao nedostatak, nego kao mogućnost. Želimo pokazati da mediji dopuštaju *distribuciju*, s kojom materijalnost govora ne samo da postaje vidljivom, nego također *producira* efekte koje je nemoguće kontrolirati. Ta produktivnost ne organizira masu, nego *asocijaciju*. Mediji i njihova materijalnost ne daju se zaključno prisvojiti. Kapitalistička proizvodnja pokušava postići takvo prisvajanje, a i komunistički pokušaji u 20. stoljeću povezani su s njime. Za njihova nastojanja da izbrišu prokletstvo bili su potrebni oblici vladavine koji su iskušani u 20. stoljeću, ali nipošto nisu komunistički. Prema našem mišljenju, komunizam mora stvoriti mogućnost da se to prokletstvo i sablasnost materijalnosti, ta nemogućnost zaključnog i kontroliranog prisvajanja, ne samo uživa, nego i producira.

## Distribucija

“Krajnje je neobična okolnost, koja zahtijeva interpretaciju, da tehnika može akcidentalno sa sobom dovesti sablast”, piše Günther Stern u kratkom eseju objavljenom u časopisu za znanost o glazbi *Anbruch* od veljače 1930.<sup>1</sup> Tekst je naslovljen “Spuk und Radio” (“Sablast i radio”), a njegov autor uzeo je nakon egzila ime Günther Anders. Za Sterna je šokantno bilo sljedeće iskustvo: “Izađeš iz kuće, glazba iz zvučnika još odzvanja u uhu i ti si u njoj – ona nije nigdje. Učiniš deset koraka i ista glazba začuje se iz susjedne kuće.”<sup>2</sup> Time se ukida “prostorna neutralnost”<sup>3</sup> glazbe – činjenica da glazba do tada nije imala nikakve veze “s prostorom kao sustavom supostojanja”, budući da je bila “posvuda i nigdje”. “[U]natoč svojoj ovdašnjosti”, glazba je do tada transcendirala “i ovdašnje kao takvo”. Kao posljedica toga, “akustično” je do tada bilo u stanju djelovati “kao veza između čovjeka i transcendentnoga”.<sup>4</sup> S radijem se sve promijenilo. Günther Stern opisuje svoje slušateljsko iskustvo: “[O]vdje X pjeva nešto što je ondje započeo. Ideš dalje – kod treće kuće X nastavlja, praćen drugim X-om, uz tihi pratnju diskretnoga X-a iz prve kuće.”<sup>5</sup> Pjevački glas je *ovdje* i *ondje* – iz jedinstvene glazbe nastaje glazba u množini – “glazbe” koje “nastupaju kao *dvojnici*, dapače, kao *trojnici*.”<sup>6</sup>

Presudna nije samo Sternova spoznaja da radio proizvodi sablast, nego prije svega *kako* nova tehnika dovodi duhove na ovaj svijet. Prema Güntheru Sternu, za to je odgovoran istovjetni i istodobni prijem glazbe i “dvojnički glasovi”<sup>7</sup>: radio intervenira u javni prostor, što je kod Sterna ulica, tako što dopušta da taj prostor postane mjesto paradoksalne situacije: ono što kod radija šokira, to su “čudnovato monarhijske pretenzije svakog pojedinog među tim dvojnicima ili trojnicima da budu stvar kao takva, pretenzije koje se međusobno optužuju za laž”.<sup>8</sup> Posvuda se čuje isto, a opet je svako od njih drugo. Sablasnost je prema tom opisu u temeljnom tehničkom uvjetu novoga medija: u distribuciji ili *raspršivanju*.

Specifična materijalnost emitiranog glasa sastoji se u tome da se uvijek nastupa isključivo u množini. Nasuprot tome, u Sternovu tekstu “čovjek” stoji u jednini. Pokuša li on – čovjek – “pristati” uz te “dvojničke glasove” i “primjeriti se onome što je po sebi neumjereno, prilagoditi se nečuvenom”, pokuša li, dakle, “dostići proizvode koji su postali nečovječnim”, time će i “on sam postati nečovječan”<sup>9</sup>. Stoga “čovjek” ne treba prisvojiti radijsku produkciju, jer ona otuđuje. Postavši nečovječnim, “čovjek” je samo još figura u “čudnovatoj predstavi” medijske sablasti. Čak i na pozornici na kojoj se ta predstava odvija njihova je komunikacija od samog početka nemoguća: nečuvenom se nije moguće prilagoditi. Svakoga tko to ipak pokuša medij će zvesti na sablasno područje – u zemaljsko carstvo duhova, u *distribuciju*. Prema Güntheru Sternu, s radijem završava jedna epoha koja vjerojatno nikada nije niti započela: razdoblje komunikacije.

1 Günther Stern: “Spuk und Radio”, u: *Anbruch*, Heft Nr. 12, Beč, 1930., str. 65-66, ovdje str. 66.

2 Ibid., str. 65

3 Ibid., kurziv u izvorniku.

4 Ibid.

5 Ibid.

6 Ibid., str. 66, kurziv u izvorniku.

7 Ibid.

8 Ibid.

9 Günther Stern, nav. dj., str. 66.



Taj kratki tekst Günthera Sterna nudi nekoliko motiva koje ćemo pobliže raspraviti u nastavku teksta:

1. Radio je *sablastan*. To, međutim, ne znači da on omogućava komunikaciju s nekim drugim svijetom. Sablasnost koju je ustanovio Günther Stern nema čak nikakve veze s mnogo puta proklinjanim premošćivanjem udaljenosti koje taj medij omogućava. On ne uzima glas iz nekog carstva duhova, nego ga premješta u carstvo duhova.
2. Glas na radiju je *bitno raspršen*. Ne postoji nikakav glas na radiju prije distribucije. On postoji tek u množini, u dvojništvu. Stoga je on već dislociran, uklonjen s mjesta svoga nastanka. *Svaki* emitirani glas istovjetan je s glasom govornikâ. Stoga Stern govori o “protuzakonitim duhovima”. Radio je *distribucija*.
3. Raspršivanje je *materijalnost* s kojom glas na radiju nastupa. Materijalnost glasa je sablasna. To svojstvo glasa na radiju je objektivno.
4. Njezine učinke govornik više *ne može kontrolirati*.
5. Stoga nije moguće *prisvojiti* tehniku. Moguće je samo naviknuti se na sablast. Stern ne vjeruje u kolektivne strategije prisvajanja sablasnosti medija.
6. Raspršivanje je povijesno: ono nastaje u situaciji u kojoj su prijemnici raspodijeljeni prostorom kao *roba*. U raspršivanju radija glas se javlja kao roba.
7. Prema tome, “akustičnost” nije jedino što kroz radio valja iznova definirati: s radijem se raspršuju prostor i koncept identiteta iz kojega je “čovjek” uzimao svoje jedinstvo. Kao i glazba koja se emitira na radiju, on gubi svoju “prostornu neutralnost” i sam se također raspršuje u zastrašujućoj javnosti radija. Ona nije sablasna zato što upućuje na drugi svijet, nego zato što briše razgraničenje između transcendencije i imanencije, kao i uspostavu imanencije kroz redovni pogranični promet s transcendentnim. *Prema Sternu, s radijem implodira čitav metafizički poredak prostora ovog i onog svijeta*.

## Produkcija

Ljevičarske teorije radija mogu se protumačiti kao da žele ukinuti sablast tehnike. Najučinkovitija je svakako bila teorija radija Berta Brechta. Na nju ćemo se referirati u nastavku kako bismo pokazali da dopušta drugačije čitanje od uobičajenog.

10 Bertolt Brecht, Große kommentierte Berliner und Frankfurter Ausgabe, sv. 21, str. 553.

11 Ibid.

12 Hans Magnus Enzensberger: Baukasten zu einer Theorie der Medien. U: isti, *Palaver. Politische Überlegungen (1967-1973)*. Frankfurt am Main, 1974., str. 91-129, ovdje str. 93. Njegovo čitanje navodi se u brojnim člancima i knjigama u kontekstu teorije radija, ali ne uvijek tako afirmativno kao npr. kod Günthera Mayera: Thesen zu Brechts Medienkritik und Medienprogrammatik. Nochmaliger Rückgriff auf Aussprüche – neue Ansprüche auf Eingriffe? U: Inge Gollert/ Barbara Wallburg (ur.): Brecht 90. Schwierigkeiten mit der Kommunikation? Berlin, 1991., str. 12-28, osobito str. 20.

13 Enzensberger, nav. dj., str. 93.

14 Ibid.

Radio je, kako piše Brecht u svojoj teoriji, “puki distribucijski aparat, on samo dodjeljuje”<sup>10</sup>: “A sada, da budemo malo pozitivni, odnosno da izdvojimo ono pozitivno u radiju; evo prijedloga za prenamjenu radija: radio valja pretvoriti iz distribucijskog aparata u komunikacijski aparat.”<sup>11</sup> To zvuči jednoznačno: radio je opterećen *nedostatkom komunikacije*. Radijski aparat, u obliku u kojem postoji, valja promijeniti, pretvoriti ga iz distribucijskog u komunikacijski aparat, kako bi bilo moguće njegovo prisvajanje. To je najočitije u utjecajnoj interpretaciji Hansa Magnusa Enzensbergera: “Komunikacijski mediji”, priopćava on u svom višestruko utjecajnom tekstu *Baukasten zu einer Theorie der Medien (Građevni elementi za teoriju medija)*, “do sada su to ime bespravno nosili. [...] Oni ne dopuštaju nikakvu *interakciju* između pošiljatelja i primatelja.”<sup>12</sup> Brechtov zahtjev za promjenom aparata iz te je perspektive uvijek shvaćan kao *tehnička* promjena: “Svaki tranzistor je po načelu svoje izgradnje istodobno potencijalni odašiljač; obrnutim povezivanjem on može djelovati na druge prijemnike. Razvoj puko distribucijskog medija u komunikacijski nije tehnički problem. On je svjesno sprečavan, i to iz dobrih, odnosno loših političkih razloga.”<sup>13</sup>

Tehniku je potrebno samo preraditi i promijeniti kako bi se omogućilo njezino kolektivno prisvajanje. Razumije se da nada u takvo prisvajanje nije samo odgođena do Svetog Nigdarjeva nekakvog “slobodnog socijalističkog društva”,<sup>14</sup> nego se i samo prisvajanje shvaća kao zaključni čin, a ne kao praksa, kao *bolja upotreba aparata*. Radio je, prema Enzensbergeru, prisvojen onda kada se dogodi *jednokratni* čin pretvorbe prijemnika u odašiljač. To se prisvajanje, međutim, iz političkih razloga svjesno ometa, projicira u budućnost i nikada neće započeti. I zbog toga je trenutno stanje medija manjkavo: tu nedostaje komunikacija. Enzensberger općenito opisuje komunikaciju kao “interakciju” pa, prema tome, s radijem kao pukim prijemnikom, kakav nalazimo na tržištu, dijaloška razmjena ostaje isključena. Toliko o aktualnom čitanju Brechta.

Mi pak želimo na primjeru Brechtove radio drame *Lindberghov let (Lindberghflug)* pokazati da Brecht pod komunističkom proizvodnjom nipošto nije podrazumijevao prisvajanje s kojim se ukida sablasnost medija. Umjesto toga, on postavlja pitanje što može značiti komunističko prisvajanje u uvjetima distribucije. Brecht je za praiizvedbu *Lindberghova leta* u Baden-Badenu 1929. predložio radijski model koji se može protumačiti kao realizacija zahtjeva koje je postavio pred radio:



Pozornica je podijeljena na dva dijela: na jednoj je strani radijski orkestar, a na drugoj slušatelj. Zamišljeno je da orkestar svira, a slušatelj – opremljen partituro – mumlja, govori i pjeva ulogu letača Lindbergha. Ostale uloge smještene su na strani orkestra. Za Brechta je to bio model radija koji je još trebalo realizirati: “Moglo bi se barem vizualno pokazati kako bi bilo moguće sudjelovanje slušatelja u radijskoj umjetnosti. (To sudjelovanje smatram nužnim za provođenje »umjetničkog čina«). [...] Budući da će biti prisutno prilično mnogo stručnjaka, vjerojatno je potrebno na jednoj strani izvesti natpis ‘radio’, a na drugoj ‘slušatelj’.”<sup>15</sup> Pomislimo li na to da je Brecht zahtijevao *drugačiju, bolju upotrebu aparata*, pretvorbu radija iz distribucijskog u komunikacijski aparat, može nas začuditi da za ovaj “eksperiment” uopće nije tako mnogo promijenio. Tu je radio, koji emitira, i slušatelj, koji primaju program.

15 U pismu upućenom Erichu Hardtu, redatelju radio drama. Bertolt Brecht, Große kommentierte Berliner und Frankfurter Ausgabe, sv. 28, 322 i dalje.

Ipak, ovaj model pokazuje kako je Brecht zamišljao tu promjenu: očito mu nije bilo stalo do toga da slušatelj preko radija komuniciraju *međusobno*. Radio treba pretvoriti u komunikacijski *aparat*. Slušatelj ne komunicira s drugima, nego s aparatom, tako što govori, mumlja i pjeva *aparatu*. U tom govoru s aparatom ne radi se o dijalogu, kao što bi se moglo naslutiti iz pojma *kommunikacije*. Radio i slušatelj ne odgovaraju jedan drugome, među njima ne postoji nikakva interakcija. Upravo to kritizirao je Jean Baudrillard u svome *Rekvijemu za medije*.<sup>16</sup> Gdje nema odgovora, nema ni odgovornosti.

16 Jean Baudrillard: Requiem für die Medien. Isti.: Kool Killer oder der Aufstand der Zeichen. Berlin 1978, str. 83-118.

17 Enzensberger, nav. dj., str. 111.

Brechtov eksperiment uopće ne realizira iskaz da svaki prijemnik može biti potencijalni odašiljač, nego iskazuje *situaciju slušanja radija*.<sup>17</sup> Stoga se radio i slušatelj u Brechtovu eksperimentu prikazuju vizualno. Promijenjena situacija dopušta da se *slušatelj pojavi kao producent*. Brecht pojašnjava: “Sve veća koncentracija mehaničkih sredstava, kao i sve veća specijalizacija u obrazovanju – procesi koje valja ubrzati – zahtijevaju neku vrstu *pobune* slušatelja, njegovu aktivaciju i ponovni angažman kao producenta.”<sup>18</sup>

18 Bertolt Brecht, Große kommentierte Berliner und Frankfurter Ausgabe, sv. 24, str. 88.

Ta formulacija ima dalekosežne posljedice *po ideju komunikacije i distribucije*. Ti pojmovi ne daju se suprotstaviti. Pobuna slušatelja usmjerena je i protiv lažnog poimanja slušanja – jer presudan je ubrzani, ali još uvijek odviše spori proces produkcije, a to je na radiju ubrzano dislociranje čovjekova glasa. Radio producira glas kao nešto što je u stvarnom vremenu istodobno raspršeno na mnoge aparate. Tu *produkciju* radija valja razumjeti, iskoristiti i prisvojiti. Ali to nipošto nije jednostavno. U drugom kontekstu Brecht je u prisutnosti Waltera Benjamina primijetio sljedeće o problematici produkcije: “S produkcijom [...] nije sve čisto. Ne može joj se vjerovati. Ona je nešto nepredvidivo. Nikada ne znaš što će iz nje proizaći.”<sup>19</sup> S raspršenim glasom kao radijskom produkcijom nije sve čisto, ili riječima Güntera Sterna, ona je sablasna: mogla bi biti sudbonosna u svome učinku, možda čak doista zadrijeti u stvarnost. Stoga Brecht kritizira način na koji se ona na Weimarskom radiju prikazuje što je moguće bezazlenijom. Radio bi mogao drugačije producirati kada bi se distribucija shvatila kao produkcija: produkcija *jest* distribucija, a komunikacija *jest* distribucija. To ne znači ništa manje nego da slušatelj, jednom aktiviran, postaje djelatan i producira ono što sluša.

19 Walter Benjamin: Versuche über Brecht. Frankfurt am Main, 1978., str. 168.

Pasivno slušanje pred aparatom Brechtova je distribucija, aktivno slušanje sa aparatom Brechtova je komunikacija. Pasivno slušanje proizvodi *stanja transa*, što Brecht na drugome mjestu kritizira, dok aktivno slušanje *producira*. Mogući argument protiv naglaska na produkciji u brechtovskom smislu bio bi taj da *govor* teško može proći kao aktivnost. Jer *slušatelj* nije napisao tekst *Lindberghova leta*, on ga samo čita, samo ga mumlja. Ali u toj kritici ispušta se iz vida *situacija* radijskog slušatelja. Ta situacija jednako je nezanimljiva za različite teorije radija kao i promijenjena situacija koju radijski aparat unosi u modernističke stanove i na koju Stern indirektno upućuje. Radio intervenira u prostor slušatelja i slušateljica. Generalna proba *Lindberghova leta* eksperimentalna je upravo zato što izlaže tu situaciju. Ironija da se “stručnjacima” ta situacija mora pismeno pojasniti s pomoću natpisa svjedoči o tome koliko je Brecht morao biti siguran u to da stručnjaci malo što razumiju o radiju i o distribuciji kao raspršivanju.<sup>20</sup> Upravo njihova stručnost, njihova specijalizacija na polju radija u njegovu prevladavajućem obliku, onemogućava im da prepoznaju tu *novu*, promijenjenu situaciju bez izrazito jasnih uputa.

20 Ta ironija izmakla je Hansu-Christianu von Hermannu: “Brechtova opaska [...] nije se, dakle, odnosila na navodno neiskustvo prisutnih glazbenika u pitanjima radija, nego na eksperimentalno-znanstvene metode radijskih tehničara, koji sustavno zamjenjuju slušatelja mjernim instrumentima.” Hans-Christian von Hermann: *Sang der Maschinen. Brechts Medienästhetik*. München: Fink, 1996., str. 100.

21 Bertolt Brecht, Große kommentierte Berliner und Frankfurter Ausgabe, sv. 24, str. 87.

22 Ibid.

Odlučujuće je to da radijska umjetnost postoji *jedino* kroz slušatelja, da se ustvari producira kroz njega: kada slušatelj *nije* aktivan, onda on, doduše, čuje “pjev elemenata, korove, buku vode i motora itd.”<sup>21</sup>, ali ne više od toga. Slušano mu se neće obznaniti jer mu nedostaje glavna uloga. Tu glavnu ulogu trebao bi imati aktivirani slušatelj. Slušano “ima zadaću da omoguću vježbu, odnosno da je uvede i prekine, što se najbolje može dogoditi s pomoću aparata”<sup>22</sup>. Slušano bez slušatelja ostaje neslušano tako dugo dok se ne sluša u vježbi. Ali slušano sa slušateljem, radijski umjetnički čin koji na taj način nastaje, produkcija, samo po sebi nema slušatelja.

Slušatelj, koji postaje spikerom, doživljava dislokaciju glasa. On može čuti radio, ali dok govori, harmonija glasa i radija ostaje za njega nečujna.

Publika u Baden-Badenu – to bi bio eksperiment izvedbe, za razliku od eksperimenta emitiranja o kakvom je sanjao Brecht – nalazi se u povlaštenoj situaciji jer sluša radijsko umjetničko djelo koje,

međutim, uopće ne treba biti *slušano*, nego *producirano*, kako bi razvilo svoje djelovanje. Dvojbena je to povlastica. U doživljaju slušatelja koji ne može sam čuti umjetničko djelo Brechtov model *za slušatelja* ponavlja tehničku situaciju radija, *distribuciju* glasa. Slušatelj ne izgovara komad niti naprosto mumlja i pjeva melodije iz aparata (to bi značilo proizvesti “stanje transa” koje Brecht na drugom mjestu kritizira). Slušatelj govori, mumlja i pjeva *sa aparatom* kao partnerom u dijalogu. Oba govore, mumljaju, pjevaju *istodobno*. Rezultat je nepredvidiv – to je produkcija, produkcija radija.

Koliko god to čudno nama danas zvučalo, upravo to pretvara radio aparat u komunikacijski aparat: jer i u komunikaciji rečeno ostaje nečujno govornicima s obzirom na dislokaciju njihova vlastitog glasa i njegovih efekata u strogom smislu riječi. Doživljaj materijalnosti glasa, koji povijesno datira u vrijeme izuma gramofona, vrijeme u kojemu se vlastiti, snimljeni glas suprotstavlja govornicima kao stran, radio sada radikalizira, dok se akustička materijalnost glasa oduzima onima koji ga odašilju bez povratka. Glas se emitira i umnožava. Čak i kada se glas slušatelja ne emitira niti umnožava, on mu ostaje oduzet u doživljaju radijskog umjetničkog djela. Pojam *sudjelovanja*, koje Brecht smatra *nužnim za postavljanje »umjetničkog čina«*, ukazuje upravo na to. To nije sudjelovanje u smislu podvrgavanja, nego u smislu produkcije.

Stoga Brecht bira riječ umjetnički čin, a ne umjetničko djelo, kako bi opisao o čemu se radi. Za razliku od umjetničkog djela, koje kao producirano stječe materijalnost koju će uvijek iznova primati, to u umjetničkom *činu* nije moguće. Umjetnički čin je djelatnost ili djelovanje bez djelatnika, i upravo ta djelatnost kao privremena produkcija, omogućena samo s pomoću tehničkog aparata za vrijeme emitiranja, ono je što slušatelj uvježbava. Time se također objašnjava zbog čega prisvajanje radija, prema Brechtu, ne može biti zaključeno. Svako prisvajanje mora biti dislocirano. Ono što pokušava kao privremena djelatnost, to mu se konstitucijski oduzima.

Djelovanje kao produkcija proces je koji se ne da prisvojiti – time što se glas dislocira, djelatnost se raspršuje. Njezin proizvod postaje nepredvidivim. Dok se komunikacija obično poima kao naizmjenični proces ili se javlja kao poruka koju je moguće zaključiti, Brechtovi prijedlozi pokazuju da distribuciju valja shvatiti samo kao proces produkcije. I upravo to materijalističko shvaćanje distribucije dopušta pomisao da je distribucija sudbonosna i da uzrokuje promjenu stvarnosti. Sudbonosnost je prljava, budući da je povijesna. A također je i sablasna.

## Asocijacija

“Can the revolution be televised?” Izbjegli smo to pitanje jer u njemu se, prema našem shvaćanju, još uvijek radi o mogućnosti medijske *reprezentacije* ljevičarske prakse. Umjesto da se bavimo tim pitanjem, pledirali smo za to da se recepcija pojmi kao produkcija, koja mora ostati izvan nadzora. Upravo u toj nenadzirljivosti vidimo mogućnost ljevičarske medijske prakse. Kao radio grupa na Slobodnom radiju (Freies Radio) pokušali smo razviti modele ne-reprezentacionističke radijske prakse. Kapitalističko prisvajanje i ljevičarska kritika medija složne su u tome što nastoje ukinuti sablasnost medija. Mi je, međutim, želimo pokušati osloboditi s pomoću svojih modela. Dok ljevičarska upotreba nastoji, za razliku od kapitalističke medijske produkcije, zaključno prisvojiti medije, mi polazimo od temeljne neprisvojivosti medijske produkcije. Prisvajanje neprisvojivoga je proces koji se ne može zaključiti. On upućuje na komunističko društvo.

Našim modelima je zajedničko to da interveniraju u neku situaciju. Uloga radija pritom je uglavnom pozvati na promjenu ili izvijestiti o nekoj političkoj akciji. Takve medijske prakse uvijek su usmjerene na svijest slušatelja. Nama je stalo do slušanja radija kao prakse intervencije. Stoga je kao posljednji korak nužno upotpuniti ona dva aspekta radijskog medija koje smo upravo pojasnili trećim aspektom: distribucija u prostoru i nenadzirljivost produkcije postaju preduvjetom za privremenu asocijaciju slušateljâ. Günter Stern i Bertolt Brecht slažu se u tome što prezentiraju slušatelja kao pojedinca. Kod Sterna se prisvajanje radija čini nemogućim, dok u Brechtovu modelu produkcija uvijek ostaje djelotvorna samo za pojedinačnog slušatelja. Neprisvojivost prisvajanja ne napušta razinu subjektivnog doživljaja. Slušatelji ne bivaju organizirani. Za razliku od toga, asocijacija je organiziranje slušatelja u njihovoj raspršenosti. Ona nastoji ponovno angažirati slušatelje u raspršenosti kao producente. Ona ne shvaća raspršenost kao nedostatak medija, koji bi valjalo ukloniti. Ona temeljni problem ne vidi niti u sukobu interesa između pošiljatelja i primatelja, koji bi valjalo ukinuti. Asocijacija nastoji učiniti neprisvojivost medija produktivnom.

Slušatelji u raspršenosti nisu masa, kao u slučaju demonstracije ili mitinga. To u određenim slučajevima može biti prednost, naime posvuda gdje se mitinzi ili zborovi ne toleriraju. Asocijacija slušatelja je, slijedeći distribuciju radija, raspršena: za nju je moguće raspodijeliti se preko nekog mjesta kao što je nadzirani glavni kolodvor ili centar nekoga grada u kojemu vlada zabrana prosvjedovanja. Ipak, ona može djelovati kolektivno: na glavnom kolodvoru raspršeni radio slušatelji i slušateljice mogu slijediti koreografiju koja ih navodi na izvođenje zabranjenih gesti. U centru grada asocijacija može svojim radio prijemnicima prenijeti ljudima sadržaje prosvjedne povorke koja nije puštena na središnje ulice.

23 Već nekoliko godina LIGNA se bavi odnosom javnih prostora i slobodnog radija kao medija protujavnosti. Njezin je cilj model radija koji operira onkraj formirane javnosti, ali i onkraj protujavnosti kao odraza formirane javnosti. Pritom se radio shvaća s jedne strane kao medij koji uspostavlja vlastiti javni prostor, koji također valja istražiti, a s druge kao medij s kojim se može intervenirati u javne prostore. Primjer za to je, između ostaloga, bio *Radioballett* izveden na glavnom kolodvoru u Hamburgu: bila je to raspršena radijska demonstracija, koja je uz sudjelovanje više od 300 slušatelja ponovno dovela na kolodvor zabranjene geste i isključene prakse. (op. ur.)

Asocijacija slušatelja kakvu smo potaknuli u radio-baletu<sup>23</sup> omogućuje ne samo nekonformističko ponašanje pojedinca, nego producira potisnute prakse u nadziranom prostoru. Time što se inscenira u nekom određenom prostoru, apstraktna konstelacija slušateljâ postaje preduvjetom za političku akciju.

Aktualne upotrebe radijskog medija (također i kod slobodnog radija) nastoje upravo neutralizirati sablasnost i nenadzirljivost radija, ono neočekivano u njemu (šok). "este pritužbe slobodnih radija na nedostatak učinkovitosti podcjenjuju mogućnosti radija, budući da ga vide isključivo kao medij za emitiranje protuinformacija – čime ne prisvajaju medij zajedno s njegovim sablasnim svojstvima. Drugim riječima: u slobodnom radiju javljaju se granice prisvajanja kao *nedostatak* radija, koji valja dugoročno odstraniti. Za nas se te granice javljaju kao *suvišak* radija, kao nešto *dodatno*, u čemu bi na osnovi njegove nenadzirljivosti trebalo uživati: naši radovi mogu se shvatiti kao uvježbavanje takvog uživanja. Slobodni radio i našem smislu mora istražiti granice prisvajanja, a to znači uvijek iznova iskušavati mogućnosti raspršivanja i neizmjernosti produkcije kao osnovnog preduvjeta za komunističku praksu radija.

The revolution cannot be televised? To pitanje iskrivljava pogled na komunističku medijsku praksu. Umjesto toga, želimo postaviti pred ljevičarsku medijsku praksu sljedeći zahtjev: The revolution must be produced.



LIGNA, *El culto a la dispersion*, Barcelona, 2005. photo: Oriana Elcabe

The Revolution cannot be televised?  
The Revolution must be produced!

LIGNA  
Translated from the German by Marina Miladinov

## Beforehand

From the start the 'spirit' is afflicted with the curse of being 'burdened' with matter, which here makes its appearance in the form of agitated layers of air, sounds, in short, of language. Language is as old as consciousness, language is practical consciousness that exists also for other men, and for that reason alone it really exists for me personally as well; language, like consciousness, only arises from the need, the necessity, of intercourse with other men.  
(Marx, *German Ideology*)

Marx has here outlined the notion of the materiality of language. Its strangeness – since it is external to man (agitated layers of air) – is nevertheless appropriated through the notion of real consciousness, by reducing this materiality to consciousness (therefore, Marx indicates the materiality and then quickly suppresses it again).

This slogan contains the entire debate on the significance of media for communism or the communist revolution: in the leftist, communist tradition, language is understood as consciousness and the media as something that changes that consciousness. Such debates have always sought to establish *communication* with the media, which also means that the proletariat is *represented*, i.e. may be represented, through language, in order to be eventually organized as the *masses*. Indeed, this debate has often considered the medium as such to be an affliction: communication is burdened with the matter of the medium. Appropriation of the media should eliminate that affliction.

In the following text, we wish to propose a materialistic notion of the media, which understands the affliction as a possibility rather than a flaw. Our suggestion is that the media should allow for a *distribution* that not only renders visible the materiality of language, but also *produces* uncontrollable effects. This productivity organizes *association* rather than masses. The media and their materiality do not let themselves be finally appropriated. Capitalist production seeks to achieve such appropriation, and the communist efforts in the 20<sup>th</sup> century have remained likewise bound to it. Their attempts at eliminating the affliction have brought about forms of government that were put to the test in the 20<sup>th</sup> century, yet cannot be considered communist. In our opinion, communism must create the possibilities not only of enjoying this affliction, the uncanniness of materiality, and the impossibility of a final and controlled appropriation, but also of producing it.

## Distribution

"The fact that technology can accidentally bring about phantasms is highly peculiar and needs interpretation", as Günther Stern wrote in his short essay published in *Anbruch*, a journal in musical sciences, in February 1930.<sup>1</sup> The text is entitled "Spuk und Radio" (Phantasms and radio) and its author changed his name to Günther Anders in exile. Stern was shocked by the following insight: "You come out of the house, with the music from loudspeakers still thudding in your ears, you are in it – it is nowhere. You make ten steps and the same music resounds from the neighbouring house."<sup>2</sup> Here the "space neutrality"<sup>3</sup> of music is cancelled – the fact that music had hitherto nothing to do "with space as the system of juxtaposition", since it was "nowhere and everywhere". "[D]espite its thereness", music was transcending "the thereness itself". Therefore, the "acoustic" could function "as communication between man and the transcendental".<sup>4</sup> With radio, everything has become different. Günther Stern describes his experience as listener: "[H]ere X is singing what he has begun over there. You walk on – at the third house, X takes up again, accompanied by the second X, with a quiet backing of the discreet X from the first house."<sup>5</sup> The signing voice is *here* and *there* – singular music turning into a plurality of music – "musics", which "come forth as *doubles*, and even as *triples*."<sup>6</sup>

What is crucial here is not only Stern's conclusion *that* radio creates phantasms, but above all *how* the new technology brings forth ghosts into this world. According to Günther Stern, it is the responsibility of identical, simultaneous reception of music and the "double-like voices"<sup>7</sup>: radio intervenes into public space, which is for Stern the street, by letting that space become a site of paradoxical situation: the shocking thing with radio is the "strangely monarchical claims of each of these doubles and triples to be the thing itself, with mutual accusations of lying".<sup>8</sup> Everywhere you hear the same and yet each time as something different. According to this description, the uncanny aspect of it is the technological foundation of the new medium: distribution or *dispersion*.

The peculiar materiality of transmitted voice is actually that it always appears in plural. Contrary to that, Stern's text speaks of "man" in singular. If he – the man – tries to "accept" these "double-like voices", to "measure himself intimately to the unmeasured, accommodate to the unspeakable", that is, if he tries to "catch up with products that have become inhuman", he will "become inhuman

1 Günther Stern: "Spuk und Radio", in: *Anbruch*, vol. 12, Vienna, 1930, pp. 65-66, here p. 66.

2 Ibid., p. 65.

3 Ibid., italics in the original.

4 Ibid.

5 Ibid.

6 Ibid., p. 66, italics in the original.

7 Ibid.

8 Ibid.

himself.”<sup>9</sup> Thus, the production of radio is nothing for the “man” to appropriate, it is alienating. “Man” turned inhuman is only a figure in the “strange play” of medial phantasms. Even on the stage of this play, their communication is impossible from the outset: the unspeakable cannot be accommodated. Everyone that tries to do that will lead the medium astray and into an uncanny realm – a worldly, yet ghostly realm of *distribution*. For Günther Stern, radio ends an epoch that has probably never even begun: the age of communication.

9 Günther Stern, op.cit, p. 66.

The brief text by Günter Stern supplies several motifs that we wish now to discuss in some detail:

1. Radio is *spectral*. That, however, does not mean that it enables us to communicate with an otherworldly sphere. The spectral quality acknowledged by Günther Stern does not even have anything to do with the often invoked bridging of distances, which the medium should make possible. Radio does not bring forth a voice from the realm of ghosts; it actually transports it to the realm of ghosts.

2. The voice in the radio is *essentially dispersed*. There is no voice in the radio before distribution. It only exists in plural, in duplicity. Thus, it is already dislocated and removed from its place of origin. *Each* transmitted voice is identical with the voice of the speaker. Therefore, Stern speaks of “unlawful ghosts”. Radio is *distribution*.

3. Dispersion is *materiality* that comes forth with the voice in the radio. The materiality of voice is uncanny. This quality of voice on the radio is objective.

4. Its effects *can no longer be controlled* by the speaker.

5. Therefore, no *appropriation* of technology is possible. One can only get used to the phantasms. Stern does not believe in collective strategies for appropriating the spectral quality of the medium.

6. Dispersion is historical: it emerges in a situation in which the reception devices are distributed across space as *commodity*. In the dispersion of radio, voice becomes a commodity.

7. Thus, it is not only the “acoustic quality” that should be redefined through radio: radio also disperses space and the concept of identity from which “man” used to draw his unity. Like the music transmitted on the radio, he has lost his “space neutrality” and is himself dispersed in the uncanny public sphere of radio. It is not uncanny because it points to the other world, but because it cancels the boundaries between transcendence and immanence, as well as the constitution of immanence through its regulated border traffic with the transcendent. According to Stern, the entire metaphysical order of worldly and otherworldly spaces implodes with radio.

## Production

The leftist theories of radio can be interpreted as wishing to erase the spectral quality of technology. The most effective among such theories was certainly that of Bert Brecht. We shall refer to it in this text in order to show that it allows for a different reading than the one that currently prevails.

Radio, as Brecht claims in his theory, “is a pure distribution device, it merely allocates”<sup>10</sup>: “And to speak more positively, i.e. to emphasize the positive aspects of radio; there is a proposal for assigning a new function to it: radio should be transformed from a distribution device into a communication device.”<sup>11</sup> That sounds unambiguous: radio is burdened by the *lack of communication*. Radio device in its present form must be changed, transformed from a distribution device into a communication device, in order to enable its own appropriation. It becomes very clear in the influential interpretation proposed by Hans Magnus Enzensberger: “The communication media”, as he informs us in his by all means influential text *Baukasten zu einer Theorie der Medien (Building blocks for a theory of media)*, have hitherto carried “that name in vain. [...] They do not allow for any *interaction* between the sender and the recipient.”<sup>12</sup> Brecht’s demand for a modification of the device has from this perspective always been understood as a demand for *technical* modification: “Each transistor radio is, in terms of its building structure, a potential sender at the same time; by reversing the connection, it can exert impact on other receivers. Evolution from a mere distribution device to a communication device is not a technical problem. Yet it is consciously thwarted, out of good, or rather bad political reasons.”<sup>13</sup>

10 Bertolt Brecht, Große kommentierte Berliner und Frankfurter Ausgabe, vol. 21, p. 553.

11 Ibid.

12 Hans Magnus Enzensberger: Baukasten zu einer Theorie der Medien. In idem.: *Palaver. Politische Überlegungen (1967-1973)*. Frankfurt am Main, 1974, pp. 91-129, here 93. His reading has been quoted in numerous articles and books, in the context of the theory of radio, but not always as affirmatively as in e.g. Günter Mayer: Thesen zu Brechts Medienkritik und Medienprogrammatis. Nochmaliger Rückgriff auf Aussprüche – neue Ansprüche auf Eingriffe? In: Inge Gollert/ Barbara Wallburg (ed.): Brecht 90. Schwierigkeiten mit der Kommunikation? Berlin, 1991, pp. 12-28, esp. p. 20.

13 Enzensberger, op.cit., p. 93.

14 Ibid.

Technology must only be restructured or modified in order to enable its collective appropriation. It is understandable that hopes for such appropriation are not only postponed to St Glinglin’s Day of a “free socialist society”;<sup>14</sup> in fact, appropriation itself is understood as a terminable act rather than a practice, as a *better use of devices*. According to Enzensberger, radio is appropriated when the *unique* act of reversing the receiver into a sender is fulfilled. But that appropriation is being consciously thwarted out of political reasons, projected into the future, and it will never







LIGNA, Normalisation of Everyday Life, Hannover, 2005. photo: Walter Stahl

begin. Herewith the actual state of the medium is a deficient one: there is no communication. Enzensberger generally describes communication as “interaction”, but a dialogical exchange is out of question if radio remains a mere reception device, such as can be currently found on the market. So much for the actual reading of Brecht.

Our aim is to demonstrate, on the example of Brecht’s radio drama *Lindbergh’s Flight*, that he did not understand communist production as appropriation that would ban the spectral quality of the media. Rather, he raised the question what communist appropriation could mean in the conditions of distribution. For the premiere of *Lindbergh’s Flight* in Baden-Baden in 1929, Brecht suggested a model that can be interpreted as a realization of his demands on radio:

## *Lindbergh’s Flight*

The stage is divided into two parts: on the one side, there is the radio orchestra, on the other, the listener. The orchestra is supposed to play and the listener – equipped with the score – is supposed to hum, speak out, and sing the part of pilot Lindbergh. The rest of the roles are situated on the side of the orchestra. For Brecht, it was a model that radio would still put into practice: “It could be shown at least visually how one could achieve listener’s participation in radio art. (This participation I consider necessary for realizing an ›artistic act‹). [...] Since there will be quite a lot of experts, it will probably be necessary to place an inscription ›Radio‹ on the one side, and ›The Listener‹ on the other.”<sup>15</sup> If we consider that Brecht demanded *a different, better use of devices*, the transformation of radio from a distribution device into a communication device, we may be surprised to find that he did not really change much for that “experiment”. There is the transmitting radio and the listeners receiving the programme.

Nevertheless, the model illustrates how Brecht imagined the transformation: his concern was apparently not whether the listeners would communicate *with each other* through the radio. *Radio* was to be transformed into a communication *device*. The listener would not communicate with others; he would communicate with the device, speaking, humming and singing *with the device*. That speaking with the device is, however, not a dialogue, as the term *communication* would suggest. Radio and the listener do not respond and there is no interaction between them. That is precisely what Jean Baudrillard has criticized in his *Requiem for the Media*.<sup>16</sup> Where there is no response, there can be no responsibility.

Brecht’s experiment is not really putting into practice the statement that each recipient could be a transmitter, but rather presents the *situation of listening to the radio*.<sup>17</sup> Therefore, radio and the listener are shown visually in Brecht’s experiment. The modified situation allows the listener to appear as the *producer*. Brecht explains: “The increasing concentration of mechanical devices, as well as the increasing specialization of education – processes to be yet accelerated – require a sort of *rebellion* of the listener, his activation and his reinvolvement as producer.”<sup>18</sup>

This formulation has far-reaching consequences *for the notions of communication and distribution*. These notions cannot be contrasted. The rebellion of the listener is also directed against the false notions of listening – for what is crucial is the accelerated, yet still too slow process of production, which is in radio the accelerated dislocation of human voice. Radio produces voice that is dispersed in real time through a number of devices, simultaneously. This *production* of radio must be understood, used, and appropriated. But that is far from simple. In a different context, Brecht has made an observation in the presence of Walter Benjamin on the problem of production: “Production is [...] quite uncanny. You cannot trust it. It is unpredictable. Unpredictable. You never know what will come out of it.”<sup>19</sup> The dispersed voice of radio production is uncanny, or to quote Günter Stern, it is phantasmatic: It could be fatal in its effects, perhaps even intervene into the reality. For this reason, Brecht criticized the fact that Weimarer Rundfunk was presenting it as totally harmless. Radio could produce differently if distribution were understood as production: production *is* distribution, communication *is* distribution. That means nothing less than that the listener, if only he is activated, will become efficient and produce what he hears.

Passive listening in front of the radio device is Brecht’s distribution, while active listening is Brecht’s communication. Passive listening produces *states of trance*, which Brecht is criticizing elsewhere, while active listening *produces*. A possible argument against an emphasis on production in Brecht’s sense would be that *speaking with the device* can hardly be considered as activity. For *the Listener* has not written the text of *Lindbergh’s Flight*; he is only reading it, humming *along*. But that critique neglects the *situation* of the radio listener. In most theories of radio, this situation is not taken into account, and neither is the changed situation that has come about with the arrival of radio into modern apartments, which Stern has indirectly pointed out. Radio has intervened into the space of listeners. The general rehearsal of *Lindbergh’s Flight* is experimental precisely because it exposes this situation. The irony that the “experts” should have the situation explained by inscriptions shows how certain Brecht could be that the experts would understand little about the issue of radio, about distribution as dispersion.<sup>20</sup> It is precisely their expertise, their specialization in the field of radio in its

15 In a letter addressed to Erich Hardt, a director of radio plays. Bertolt Brecht, *Große kommentierte Berliner und Frankfurter Ausgabe*, vol. 28, pp. 322f.

16 Jean Baudrillard: *Requiem für die Medien*. In idem: *Kool Killer oder der Aufstand der Zeichen*. Berlin, 1978, pp. 83-118.

17 Enzensberger, op.cit., p. 111.

18 Bertolt Brecht, *Große kommentierte Berliner und Frankfurter Ausgabe*, vol. 24, p. 88.

19 Walter Benjamin: *Versuche über Brecht*. Frankfurt am Main, 1978, p. 168.

20 This irony has escaped Hans-Christian von Herrmann: “Thus, Brecht’s remark [...] did not refer to the presumed lack of experience in radio matters of the present musicians, but to the experimental and scientific methods of radio technicians, who were systematically substituting the listener through measuring devices.” Hans-Christian von Herrmann: *Sang der Maschinen. Brechts Medienästhetik*. Munich: Fink, 1996, p. 100.

prevalent form, that would prevent them from grasping this *new* and altered situation without some exceedingly clear instructions.

It is crucial that radio artwork should exist *only* through the listener, or rather be produced by him: when the listener is *not* active, he can still hear “the singing of elements, the choirs, the noises of water and motors, etc.,”<sup>21</sup> but nothing more. What is heard will not be revealed to him, since he is not in the main role. That role is to be played by the activated listener. What is heard “has the task to make the exercise possible, i.e. to introduce and to interrupt, which is best accomplished through a device.”<sup>22</sup> What is heard remains unheard without the listener, as long as it is not heard in the exercise. The heard and the listener, the radio artistic act thus accomplished, the production, that has no listener in itself.

21 Bertolt Brecht, Große kommentierte Berliner und Frankfurter Ausgabe, vol. 24, p. 87.

22 Ibid.

The listener, who is turned into a speaker, experiences the dislocation of his voice. He can hear the radio, but while he is speaking, the harmony of voice and radio remains inaudible to him.

The audience in Baden-Baden – that would be an experiment of performance, contrary to the experiment of transmission such as Brecht was dreaming about – was in a privileged situation to hear a radio artwork that was not to be *listened to* at all, but rather *produced* in order to evolve its impact. A dubious privilege, though. In the listener’s experience, namely that he cannot hear the artwork himself, Brecht’s model was repeating *for the listener* the technical situation of radio as such – the *distribution* of voice. The listener does not simply read the piece, he does not merely hum or sing the tunes from the device (for that would mean creating a “state of trance” that Brecht has criticized elsewhere). The listener speaks, hums, and sings *with the device* as a dialogue partner. Both speak, hum, and sing *at the same time*. The result is unpredictable – it is production, the production of radio.

However unusual that may sound today, it is precisely that which transforms the radio device into a communication device: for even in communication, what is said remains inaudible to the speakers, in the strict sense of the word, owing to the dislocation of their own voice and its effects. The experience of materiality of the voice, which can be historically dated to the invention of gramophone, in which the speaker’s own, recorded voice confronts him as strange, has been radicalized through radio, since its acoustic materiality has been subtracted from the senders with no hope of return. The voice is transmitted and multiplied. Even when the listener’s voice is neither transmitted nor multiplied, it remains subtracted from him in the experience of radio artwork. The notion of *participation*, which Brecht considers *necessary for the realization of the ›artistic act‹*, indicates precisely that. It is no participation in the sense of subjection, but in the sense of production.

For that reason, Brecht has opted for the term artistic act (*Kunstakt*) rather than artwork (*Kunstwerk*) in order to describe what it is really about. Unlike an artwork, which, being produced, acquires certain materiality that is to be received again and again, in an artistic *act* that is impossible. Artistic act is an activity, an action without agents, and it is precisely that activity as a temporary production, enabled only through the technical device during the transmission, that the listener is practicing. That also explains why the appropriation of radio, according to Brecht, cannot be terminated. Each appropriation must be dislocated. What it attempts as a temporary activity is constitutively subtracted from it.

Action as production is a process that does not allow appropriation – whereas the voice is dislocated, the action is dispersed. Its product is unpredictable. While normally communication is understood as an interactive process or as a terminable message, Brecht’s proposals show that distribution can only be understood as a production process. And it is precisely that materialistic understanding of distribution that allows us to think that distribution is fatal and may achieve an alteration of the reality. Fatality is dirty, because it is historical. And it is uncanny.

## Association

“Can the revolution be televised?” We have avoided that question because, in our opinion, it still inquires into the possibility of a medial *representation* of the leftist practice. Instead of dedicating ourselves to this question, we have proposed to understand reception as production, which must remain uncontrollable. It is precisely in that uncontrollability that we see the possibility of a leftist media practice. As a radio group, we have tried to develop models of non-representationist radio practice on the Free Radio. Capitalist appropriation and leftist critique of the media agree in trying to ban the uncanniness of the medium. We, on the contrary, want to liberate it with our models. Whereas leftist use of the media, contrary to capitalist media production, seeks to appropriate the media in a terminable way, we are starting from a fundamental impossibility of appropriation. The appropriation of something that cannot be appropriated is a non-terminable process. It points to the communist society.

Our models have one thing in common: they intervene into a situation. Thereby radio has a greater role than just calling for a change or reporting on a political action. Such media practices are always directed at the consciousness of the listeners. We are concerned about radio listening as a practice of intervention. Therefore, we should eventually complement the two aspects of the radio medium, which we have just explained, with a third one: distribution in space and the uncontrollability of production have become a precondition for a temporary association of listeners. Günter Stern and Bertolt Brecht agree in presenting the listener as an individual. For Stern, appropriation of radio is impossible, while in Brecht's model production remains effective for a single listener only. The impossibility of appropriation does not leave the level of subjective experience. The listeners are not organized. Contrary to that, association means organizing the listeners in their dispersion. It seeks to reactivate the listeners in dispersion as producers. It understands dispersion not as a flaw in the medium, which should be eliminated. Moreover, it does not see the fundamental problem in the conflict of interests between the sender and the receiver, which should be solved. Association tries to turn the impossibility of appropriation of the medium into something productive.

The listeners in their dispersion are no masses, such as in a demonstration or a meeting. In certain situations, it may be advantageous, namely in all those places that do not tolerate meetings or gatherings. Association of the listeners is, in accordance with radio distribution, dispersed: it can be spread all over a place such as a central railway station or a city centre, places where demonstrations are prohibited. But it can still act collectively: at the railway station, the dispersed radio listeners can follow a choreography that will incite them to commit prohibited gestures. In the city centre, association may use its radios to spread among the people the contents of a demonstration that was not allowed to enter.

23 "For years now, LIGNA has investigated the relationship between public spaces and free radio as a medium of counter-public. LIGNA's aim is to establish a radio model that would operate beyond the established, but also beyond the counter-public as a reflection of the established public. In regard to that, radio is understood as a medium that creates its own public space, which must also be investigated, and also as a medium that enables interventions in public spaces. That was, for example, achieved at the Central Station in Hamburg with Radioballett: a dispersed radio demonstration with more than 300 participating listeners, who brought back the forbidden gestures and excluded practices to the railway station. (editor's remark)

Association of the listeners, as we promoted it in our radio ballet,<sup>23</sup> makes it possible not only for an individual to engage in non-conformist behaviour, but also produces sublimated practices in supervised spaces. The abstract constellation of listeners becomes, by being staged in a given space, a precondition of political action.

Actual uses of the radio medium (even with the free radio stations) seek precisely to neutralize the uncanniness and uncontrollability, the unpredictability of radio (the shock). The frequent complaint of free radios about their lack of impact underestimates the possibilities of radio, since it uses it exclusively as a medium for transmitting counter-information – thus avoiding to appropriate the medium with all its uncanny properties. In other words: in a free radio, the limits of appropriation appear as a *flaw* of radio, something that should be eliminated in the long run. We consider these limits as a *surplus* of radio, as something *extra* that should be enjoyed because of its uncontrollability, and we understand our work as practicing that. In our opinion, Free Radio must investigate the limits of appropriation by testing again and again the possibilities of dispersion and the enormity of production as the crucial premises of a communist radio practice.

The revolution cannot be televised? This question perverts the view on the communist media practice. Instead, we want to voice a demand on the leftist media practice: The revolution must be produced.



foto: Jasna Žmak

# Igra u mraku

Nikica Klobučar

Razgovarala: Jasna Žmak

**Kako si se uopće počeo baviti radijem, odnosno dokumentarnom radio dramom? Što je to što te privlači (u) radiju?**

Imam osjećaj da je to bilo zapravo slučajno. Pružila mi se prilika da radim kao asistent, koordinator na međunarodnom festivalu igrane i dokumentarne radio drame Prix Marulić. Bio sam zadužen za kontakte sa stranim autorima. I kad sam krenuo to raditi zapravo nisam imao nikakvu predodžbu o radiju, to mi je bio prvi kontakt s takvom vrstom radova. To je bilo pred pet godina. Voditelj festivala tada je bio, kao i sada, urednik dokumentarne radio drame na HRT-u Ljubo Pauzin, pa sam ga zamolio da poslušam i neke starije radove, i tako sam se zapravo upoznao s tom tradicijom koja je u Hrvatskoj počela s Bajsićem 1967. Nekako paralelno s tim preslušavanjima, dobio sam inspiraciju da i sam nešto napravim pa sam došao uredniku s nekoliko ideja za koje je on dao zeleno svjetlo. U početku me fascinirala tehnika, najviše me zanimalo naučiti kako snimati i koristiti opremu, zatim i sam medij zvuka odnosno estetika svakodnevnog, "prljavog" zvuka koji nas okružuje, a naknadno mi je došao interes i potreba da pokušam zvukom strukturirati nekakvu priču. Taj prljavi zvuk mi je bio strahovito otkriće koje mi je postajalo sve privlačnije, zaljubio sam se u njega, taj stvarni zvuk koji ranije nisam primjećivao, koji mi je predstavljao šum, buku i kaos. Recimo, kad čujem zvuk kamiona na cesti, on mi je iritantan, ali kad ga čujem u studiju onda mi je predivan, kao da postaje glazbom. S druge strane, otkrio sam da *feature* u sebi može imati i elemente poezije kojom se isto bavim. Osim toga, privlači me i to da se u montaži mogu igrati, mogu miksati i istraživati, to je nešto što mi je zanimljivo, ta intermedijalnost tj. kreativno korištenje različitih medija. Važno je i što mi radio omogućava samostalnost, odnosno potpunu kontrolu nad svim aspektima rada, od snimanja, razgovora, montaže i režije, što kod filma, koji me također zanima ili pak izlaganja u galeriji, ne bi bilo moguće jer uvijek se javljaju neka ograničenja, financijska ili prostorno-vremenska. U tom smislu raditi *radio feature* mi je opet dosta slično pisanju, u kojem je čovjek sam s neispisanim papirom i ovisi o materijalu kojeg nosi u sebi.

**Misliš li da se danas može govoriti o određenoj tiraniji vizualnog? Gdje vidiš mjesto radija u toj priči?**

Mislim da utvrditi kako smo bombardirani vizualnim informacijama i nije neka novost, a to iskustvo gledanja TV slika prenosi se i na druge oblike izražavanja. Često puta primjećujem kako i radio pokušava nalikovati filmu. Mislim da se i radio kao medij mijenja pod utjecajem televizije, jednako kao što se i poimanje televizije i novinarstva mijenja pod utjecajem mogućnosti Interneta. To su normalne pojave.

Ali osobno, imam iskustvo da kroz socijalne teme koje sam radio, pritom mislim na teme

alkoholizma i beskućništva, da bi u tim radovima prisutnost slike dodatno učinila patetičnima te ljude i njihove nesretne životne okolnosti. Slika bi tu predstavljala onaj višak informacije koji bi sasvim sigurno utjecao i na gledatelja i njegovu recepciju ionako već osjetljive teme.

**Misliš li da radio posjeduje određenu dozu anakronosti, s obzirom na vlastitu izmještenost u odnosu na današnje mainstream medije? Vidiš li u tome možda i njegov potencijal?**

Mislim da je radio danas totalno izvan fokusa mlađe ili starije publike, da se npr. danas ne može više ponoviti ona masovna histerija koju je Orson Wells izazvao s *Ratom svjetova*. Istina je da on nema više tu snagu i moć masovnog komuniciranja jer su se pojavili jači mediji, ali i sadržaj većine radijskih stanica pokazuje da je radio danas neka vrsta *jukeboxa* gdje možeš isključivo slušati muziku ili neke brbljave emisije koje se bave dnevnim politikom. U tom smislu neke radio stanice se jesu manje ili više profilirale kroz svoj tip programa, ali najčešće imaju problem da ne mogu izaći iz toga. U takvoj situaciji izostaje jača prisutnost kreativnog radija, što je sintagma koja obuhvaća sound art, radio dramu, *feature*, ars acoustica, itd. Kreativni radio danas u Hrvatskoj ima svoje mjesto unutar jednog specifičnog programa, Trećeg programa Hrvatskog radija, koji trenutno jedini vodi računa o kreativnim radijskim formama, i kreće se unutar uskog kruga ljudi, nema značajniju distribuciju, jedini način da čovjek to čuje i dođe u kontakt s tim jest da u određeno doba dana sluša isključivo Treći program. Ali s druge strane, upravo to što on kao medij nije u fokusu, dozvoljava ti puno slobode, to je njegova ljepota.

**Misliš li da je to situacija specifična za Hrvatsku? Kakvo je stanje vani?**

Prema iskustvima ljudi koje sam imao prilike upoznati, recimo u Njemačkoj, u Norveškoj i ostalim skandinavskim zemljama, u Engleskoj i Kanadi, ima ljudi koji uspijevaju živjeti kao *freelanceri* baveći se dokumentarnom radio dramom, što ja ovdje ne bih mogao. Naravno da u tim zemljama postoji velik broj radio stanica i dokumentarnih programa koji žele takvu vrstu produkcije jer smatraju da je to vrijedno ulaganja i daju prostor i vrijeme za takve sadržaje. I što je još važnije – financijski ulažu u takve produkcije koje se rade po četiri mjeseca ili pola godine na raznim stranama svijeta, a to su stvari i uvjeti koje je nemoguće ostvariti na Hrvatskom radiju koji jedini kod nas podržava radio produkciju. Međutim, ni tamo ne postoji prostor i redakcija koja bi se bavila isključivo dokumentarnom radio dramom nego je ona pod okriljem Dramskog programa tj. njegove Dramaturško-spisateljske redakcije. Ali svjestan sam da dobrim dijelom tu stavku određuje jedna banalna činjenica, a to je BDP zemlje u kojoj živim i radim. U slučaju radio dokumentaraca, radi se o proizvodu koji nema široku publiku i ja kao autor jednostavno moram prihvatiti da sam plaćen koliko trebam



biti plaćen, kao što su neke druge umjetničke forme plaćene isto koliko trebaju biti plaćene, jer to je ono što u ovom trenutku određuje hrvatska ekonomija i bespredmetno se uspoređivati s nekim drugim zemljama.

**U tom smislu, što misliš kakva je perspektiva dokumentarne radio drame?**

U velikoj mjeri mislim da je to stvar edukacije. Smatram da će dokumentarna radio drama ostati živa forma koja može donijeti neki drugačiji tip priča, drugačiju vrstu iskustva, i dok postoji ta želja postojat će i potreba za produkcijom. Dakle, to će svakako postojati u smislu izazova da se unutar određene forme nešto napravi. A u smislu prezentacije imam osjećaj da tu nedostaje jako puno stvari u tom organizacijskom i infrastrukturnom dijelu i možda bi trebalo krenuti od toga, raditi na tim stvarima, pri čemu je najvažnija edukacija ljudi. Možda bi umjetnička produkcija kao takva trebala pasti u drugi plan jer već postoji solidna arhiva radova koji su nevidljivi.

A sad, koliko je autora spremno odustati od svoje umjetničke misije da bi se bavilo administrativnim stvarima koje bi mogle biti puno korisnije i važnije za društvo u cjelini, to je druga priča... Tu radio nije usamljen, ista stvar je i s drugim medijima, ne samo s radijem kao relativno minornim žanrom, nego i s puno razvikanijim vizualnim umjetnostima. Nedostaje vizualna kultura koju bi ljudi trebali steći obrazovanjem. Mislim da, kao što naučiš igrati nogomet gdje postoje određene taktike i strategije, ili kod tenisa gdje naučiš kako gledati lopticu, tako bi trebalo biti i s tim umjetničkim oblicima, da ih jednostavno naučiš iščitavati. Zatim bi trebalo razviti i nove distribucijske kanale, npr. da dramski program ima svoj portal gdje se te emisije mogu poslušati nakon što su emitirane, da postoji selekcija koja bi se koliko toliko ažurirala. U tom smislu danas se mogu iskoristiti i mobiteli. Volio bih svakako i da postoji *radioteka* kao što za film postoji videoteka. Isto tako puno bi se moglo napraviti i na polju marketinga, reklame radija i radijskih oblika, kao i u ostvarivanju samog radijskog prostora na drugim stanicama, u atraktivnijim terminima itd.

**Osjećaš li da dokumentarna radio drama kao žanr pati od određene anksioznosti, poteškoća u vlastitom definiranju? Misliš li da postoji neko vrijeme u kojemu je ona doživjela krizu ili joj kriza tek predstoji?**

Da, *feature* se izvorno, kao staroengleska riječ, koristio da označi najmanji zvučni zapis, ali on to danas više ne predstavlja, to je riječ koja se proširila na čitav niz drugih stvari. Danas bi *radio feature* bio zapravo nekakav miks zvučnih sličica najrazličitijeg podrijetla, glazbe, književnog teksta ili komentara autora koji prati neku radnju. Imam dojam da je ranije postojala nekakva jasnija slika što je to *feature* odnosno dokumentarna radio drama. U današnjoj praksi, koliko sam imao prilike slušati strane radove, postoje poetike i

autorski pristupi koji koriste najrazličitije forme kako bi doveli u pitanje bilo kakve zacementirane predodžbe o tome. Jednostavno, prisutne su različite realizacije, od jednostavnih linearno-narativnih, pomalo novinarskih radova, do konceptualnih radova koji govore o radio-voajerizmu pri čemu se kritički odnose spram dokumentarističkog pristupa.

Mislim da je danas jako problematično zastupati teze o čistoći nekih umjetničkih formi i proglasiti sebe čuvarom tih formi jer vjerujem da se na taj način ograničavaju mašta i kreativnost. To ne znači da ne treba poznavati medij i način na koji on funkcionira i kako ga se sve može koristiti. Mislim da u početku neke forme postoji jasna ideja ili ideje koje imaju svoju unutrašnju logiku, koje se zatim nastavljaju razvijati i kroz vrijeme se događaju varijacije i eksperimenti koji su vrijedni spomena jer predstavljaju kreativnu reakciju na početne premise. Smatram i da takav princip snimanja koji se zvao *pisanje mikrofonom* i koji je bio karakterističan za ono što se zove Zagrebačka škola *featurea* ne treba shvaćati dogmatično. Meni se takav pristup dosta čini sličan stavovima ruskog avangardista Dzige Vertova koji je s Kino Okom, Kino Inženjerom i Kino Istinom razvio teoriju u kojoj bi rezultat kombinatorike ta dva elementa, kamere i čovjeka, odnosno, u slučaju radija, zvučnih zapisa iz stvarnosti i intervencije čovjeka, trebala biti nekakva Viša istina. I to je ta neka vrsta opće dokumentarističke početnice, ideološki gledano, nešto što je zacrtalo smjer svim kasnijim dokumentarističkim pristupima, a teorijski dolazi i formulirano je u svijetu filma.

Osobno, dokumentarizam prvenstveno doživljavam kao neku vrstu žanra, kao što postoji triler, komedija, drama, itd. Tako smatram da se u dokumentarcu stvarnost koristi kao nekakav zadani materijal, ali ono što se izvlači iz te stvarnosti je sasvim subjektivna stvar. Baš ti odnosi između istine, stvarnosti, autorskog pristupa i etike čine mi se u kontekstu dokumentarizma teorijski najzanimljivima.

**Čini mi se da bi se, tematski, tvoj rad mogao podijeliti na kritički angažiran prema društvu i kritički angažiran prema umjetnosti, da su ti to dvije temeljne preokupacije. Ali čini mi se da ti je u oba slučaja u centru interesa uvijek osoba, ljudski glas i njegova priča?**

Da, kako sam svojim radom bio vezan uz vizualnu umjetnost, u kojoj me privlačila ideja, odnosno podtekst koji drži strukturu, kada sam krenuo raditi za radio nastojao sam povezati koncept, ideju i formu s medijem zvuka i njegovim specifičnostima. U početnim radovima previše pažnje sam posvećivao tehničkoj stvari, kako će nešto biti snimljeno, kakav zvuk ću dobiti, a nekako mi se činilo da sam prema sugovornicima uvijek zadržavao neku distancu. Htio sam da mikrofonom bilježi stvari kakve jesu, nisam pokušavao isprovocirati situaciju ili postaviti pitanje. Kad sam prvi put to napravio onda mi se pak otvorio totalno drugi set problema,



prvenstveno moj odnos prema sugovorniku, način na koji vodim razgovor s njim, stvari koje želim čuti, očekivanja, način na koji usmjeravam sugovornika ili ga puštam. Tu problem nastaje kasnije, kod preslušavanja snimljenog materijala, u postprodukciji, kad je potrebno zauzeti distancu prema materijalu i toj osobi s kojom si bio povezan neko vrijeme i koja ti vjeruje, a to je nužno da bi čovjek mogao realizirati neke stvari. I to je recimo ta vrsta shizofrene pozicije u kojoj je potrebno naučiti se odalečiti, duhovno distancirati. Drugi moment koji mi je dosta bitan tiče se etike. Ulazeći i uspostavljajući odnos ja tražim nešto od te osobe za što se podrazumijeva da je njezina osobnost, nešto neprocjenjivo i izuzetno, a to dobijem bez ikakve naknade. Barem ja nikad nisam bio u situaciji da sam plaćao intervju, što se razlikuje od situacije u igranoj radio drami za koju se plaćaju glumci, koji imaju svoj honorar da glume, da lažu, da budu ono što nisu, dok ljudi koji su ono što jesu bivaju neisplaćenima. To mi se još uvijek čini nepravednim. U tom procesu bitno je biti iskren prema sugovornicima, reći otvoreno što te zanima, što ponekad zahtjeva i određenu grubost. Ja jednostavno nastojim biti dobar slušač i nikad ne doživljavam sebe kao nekog lovca koji mora unaprijed uloviti nešto, tako da ta osoba nema dojam da je iskorištena, manipulirana i da želim što prije uzeti neki komentar i otići kući. Na kraju je najveće olakšanje kada ti ljudi nakon montaže kažu: "Ja sam to stvarno rekao?", iznenađeni da je izvučeno i zabilježeno nešto što je njima samima promaklo.

**Čini mi se zanimljivim to što si se unutar marginaliziranog medija radija odlučio za marginalizirane socijalne teme i jednako marginaliziranu formu dokumentarca?**

Da, činilo mi se da bi te teme trebalo raditi. Recimo radio sam alkoholičare jer sam bio vezan i privatno s tom temom, druge teme sam išao raditi da sebi objasnim neke stvari. Npr. zatvorenici u Glini, radnici iz željezare Sisak, zagrebački beskućnici, svi oni su mi se činili kao fenomenima sadašnjeg vremena u kojem živimo. S tim da ne volim raditi stvari koje bi slale neku generalnu poruku, više se volim zadržati unutar te privatne sfere do koje je puno teže doći. Kad se zagrebe i kad se razbije ta ljuštura, otkriješ kakvih sve ima nevjerojatnih boleština, otkriješ u kojoj je mjeri pogrešno reći da je čovjek jednostavan, otkriješ svu zapravo složenost ljudskih bića, što su sve u stanju napraviti i oprostiti jedno drugom. Naravno da to ponekad izgleda kao da upadneš u osinjak, kao što je bio slučaj kad sam tek počeo snimati beskućnike, množina i količina priča te zaguši, kao da ti je netko stavio teret na leđa, i ti ljudi te koriste da sami sebi olakšaju, kao ventil, negdje u primisli oni imaju da im to može biti od nekakve koristi ako njihova priča dođe do publike. Iako je u tom kontekstu bio zanimljiv komentar jednog beskućnika koji mi je rekao: "To je igra u mraku", pritom misleći na radio, u smislu da sam trebao doći s kamerom i snimiti što se dešava, a ne samo s mikrofonom.

**Postoje li neki domaći ili strani umjetnici radija koji su utjecali na tebe?**

Da, naravno. To je recimo Amerikanac Gregory Whitehead koji je radio lažne dokumentarce. Onda ljudi koje sam imao prilike upoznati, kao što je Jean Claude Kuner, koji radi na povezivanju između fikcijskog i dokumentarnog, pa norvežanka Kari Hesthamar koja ima izuzetan smisao za naraciju. A na HRT-u su mi isto tako jako bitni neki ljudi, kao urednik Ljubo Pauzin. I Miro Pijaca, koji još uvijek radi kao tonmajstor i koji jako pažljivo sluša. Iako, kada je riječ o utjecajima to nisu isključivo autori s radija, tu je i utjecaj kratkih filmova, zatim utjecaj autora iz dokumentarnog filma. Recimo, obožavam Herzoga i njegove briljantne TV dokumentarce koji su u skladu s njegovom filmskom poetikom. Zatim Errola Morrisa, njegov film *The Thin Blue Line* u kojem je, radeći filmsku priču i prikupljajući materijal, uspio kroz formu dokumentarizma otkriti da je čovjek optužen za ubojstvo krivo optužen, te je cijeli materijal poslužio kao dokaz za ponovljeno suđenje. Mislim da se tako nešto može napraviti *once in a lifetime*, a to bi trebala biti kruna svakog kreativnog posla. Mislim da je poanta umjetničkih radova, u koje ubrajam i dokumentarni film kao i radio dokumentarizam, da se neke stvari ne ponavljaju jer ih je teško ili nemoguće ponoviti.

**Jedan si od organizatora hvarskog festivala dokumentarne radio drame Prix Marulić. Gdje se taj festival nalazi u svjetskom kontekstu, jeste li zadovoljni njegovim položajem i kako vidite njegov razvoj ubuduće?**

Prix Marulić je zbog nekoliko razloga dosta specifičan festival. Prije svega, on ima tu specifičnost da se sluša u otvorenim prostorima, ne u zatvorenim halama kako to vani uglavnom funkcionira. S druge strane, on ima konstantnu temu "Starim tekstovima u pohode", pri čemu se, konceptijski, kao ključna granična godina za radove, uzima 1894. godina koja obilježava početak radijskog emitiranja. Takva koncepcija festivala zapravo predstavlja presedan na međunarodnoj radijskoj sceni i to je ono što Prix Marulić čini prepoznatljivim u širim okvirima. S druge strane, takva koncepcija otežava samu produkciju jer postavlja prepreke, ali ona također predstavlja i izazov za kreativan odnos prema tradiciji te interpretacijama starih tekstova. Od autora se traži da se postave spram tih nekoliko uvjeta i super je kad shvatiš da ljudi ta "ograničenja" nastoje na neki kreativan način promišljati tako da zadovolje i tu koncepciju ali i suvremenost. Tako da se samo prividno čini da festival zaobilazi 20. stoljeće.

U kontekstu europskih festivala, recimo dva najjača, Prix Europa i Prix Italija proširili su popis natjecateljskih kategorija te uključuju i TV produkciju, Internet i eksperimentalne radijske forme, dok Prix Marulić i dalje ima samo dvije kategorije, radio dramu i dokumentarnu radio dramu. I možda se upravo tu krije neka perspektiva za budući razvoj festivala -

povezivanje s televizijom i proširivanje kategorija što svakako privlači veći broj ljudi, a samim time i više sponzora, ali i veće troškove. No sada festival ide već 12. godinu i ima međunarodni status, reprezentativan je u svjetskim okvirima i prepoznat je kao relevantan pa će na Hvar i ove godine doći najjače produkcijske kuće iz cijelog svijeta, od BBC-a, ABC-a, RAI-a, ORF-a, CBC-a, CNR-a, Japana, Argentine...

**Što je s publikom na festivalima, na Prix Maruliću i općenito vani? Misliš li da je to možda prilika da se radio domogne veće publike?**

Da, nažalost, iako se događa u lokalnoj sredini i proizašao je iz lokalne sredine, publika koja dolazi na Prix Marulić je isključivo profesionalna, to su ljudi koji se bave time i to zbilja stvara sliku da su ljudi koji se bave radijem neka vrsta životinje koja izumire, i da su, s druge strane, samozadovoljni. Ali moja osobna iskustva su da i vani publiku čine isključivo profesionalci, ljudi koji se bave time. Na festivalima Prix Italija i Prix Europa nešto više publike dolazi sa strane, jer je uključena televizija, dok Prix Marulić većina Hvarana i ne doživljava kao svoj festival. Možda je to generalna stvar koja je problematična sa svim festivalima, oni imaju taj *alienovski* pristup, slete u neko mjesto, održe se, traju pet, deset, petnaest dana i onda odlete, a to mjesto nastavlja živjeti svojim životom. Festivali kao jednokratna godišnja događanja mogu povećati publiku samo svojim dodatnim sadržajem i kreativnim marketingom. Dodatan problem je što je festival međunarodan, pa od slušatelja zahtjeva popriličnu koncentraciju za praćenje radova, jer pored zvuka treba biti usredotočen i na tekst koji čitaš tako da je i to razlog koji, pretpostavljam, smanjuje širi interes publike. Mislim da je to i inače najžešći problem sa radijem, kada nešto radiš u vlastitom jeziku, a onda se nađeš u situaciji da to treba čuti širi, višejezičan auditorij. To je zanimljivo iskustvo, ta recepcija ljudi koji ne govore tvoj jezik i dobiju ga posredstvom engleskog prijevoda u kojem se puno toga gubi. Jezici kao što su engleski, francuski i njemački imaju svoj nadređeni status, jednostavno su prepoznatljiviji, i čovjeku u tom slučaju ne treba tekst da prati rad, može se prepustiti i čuti više od onoga koji se lomi s prijevodom na engleski.



photo: Jasna Žmak

# Playing Games in the Dark

Nikica Klobučar

Interviewed by Jasna Žmak

Translated from Croatian by Marina Miladinov

**How did you first become involved with radio programming, more precisely with radio documentaries? What has attracted you to radio programming?**

I have the feeling that it was actually an accident. I had an opportunity to work as an assistant coordinator at Prix Marulić, an international festival of feature and documentary radio drama. I was in charge of contacting foreign authors. And when I began doing that, I actually did not have any preconception of radio programming in my mind, it was my first contact with that kind of work. That was five years ago. At that time, Ljubo Pauzin, editor of the programme dedicated to radio documentary at HRT (Croatian Radio and Television), was already managing the festival, so I asked him if I could listen to some older pieces. That is how I actually became acquainted with the whole tradition, which had in Croatia begun with Zvonimir Bajsić in 1967. About the same time, I came to the idea of creating something myself, so I went to see the editor with some ideas, which he approved of. In the beginning, I was primarily fascinated with the technology and interested in learning how to record and use the equipment. Then there was the medium of sound, the aesthetics of everyday, “dirty” sounds that surround us, but later I also developed an interest and urge to try structuring a story through sound. That dirty sound was a tremendous revelation for me and I was finding increasingly attractive, I was falling in love with it, with that real sound that I had not even noticed earlier, but experienced it as noise, disturbance, and chaos. For example, when I hear the sound of a truck in the street, I find it irritating, but in the studio I find it beautiful, as if it had suddenly turned into music. On the other hand, I’ve discovered that feature can also contain elements of poetry, which I am into as well. Besides, I am also attracted by the fact that I can play while doing the montage, I can mix and explore. I find it very interesting, the intermediality, the creative merging of different media, and I also find it essential that radio programming gives me independence and absolute control over all aspects of work, beginning with the recording through dialogues to montage and editing, which would never be possible with film, which I am also interested in, or with gallery exhibitions, where I would always stumble against some limitations, be it financial or spatial and temporal. In that sense, doing radio feature seems close to writing, in which you are alone with that blank sheet of paper and all depends on the material you carry inside.

**Do you think that today one can speak of a sort of tyranny of the visual? Where do you see radio programming in that story?**

I think that it is nothing new to say that we are being bombarded by visual information, and that experience of watching TV images has been transferred into other forms of expression. Often I notice that radio programmes are trying

to resemble films. I think that, as a medium, radio has changed a lot under the influence of television, just as the ideas of television and journalism have been transformed under the influence of the Internet and its possibilities. These are normal developments.

Yet personally I have realized, through the socially engaged topics I have done, such as alcoholism or homelessness, that the presence of images in that type of work would add some pathos to these people and their living circumstances. Images would be that surplus of information which would certainly had an impact on the spectator and his or her reception of an issue that is very sensitive already.

**Do you think that radio programming is somewhat anachronistic, given its displacement with respect to today's mainstream media? Do you see some of its potential in that fact?**

I think that radio programming is totally out of focus with today’s audience, be it young or old. For example, you can no longer achieve that mass hysteria which Orson Wells provoked with his *War of the Worlds*. Of course, radio has lost its power and force of mass communication because media have come up that are more powerful, but the content of most radio stations also shows that they have turned into a sort of jukeboxes, where you can only listen to music or some chatterbox shows dealing with daily politics. In that respect, some radio stations have indeed become specialized for a certain type of programme and their problem is often that they cannot get out of it. In that situation, what is missing is the presence of a strong creative radio, which would encompass sound art, radio drama, feature, *ars acoustica*, etc. In today’s Croatia, creative radio has found its place within a specific radio programme, the Third Programme of the Croatian Radio, which is at this moment the only instance concerned with creative forms. However, it is limited to a small group of people and does not enjoy wide distribution: if you want to hear it or come into contact with it, you must listen exclusively to that channel at the particular time of the day. But then again, the fact that it is not in the focus of general attention allows for much freedom, and that is the beauty of it.

**Do you think that such situation is specifically Croatian? How do things stand abroad?**

According to the experiences of people that I’ve had the chance of talking to, for example in Germany, Norway, and other Scandinavian countries, as well as in England and Canada, there are people who manage to make their living as freelancers involved in documentary radio, which would be impossible for me here. Certainly, there are many different radio stations in those countries and many documentary programmes that are happy with that type of production, since they believe it is worth

investing into and they are willing to grant space and broadcasting hours to such programmes. What's more important, such productions are supported financially, which enables them to do research for four months or half a year in different parts of the world, something that is impossible to have at the Croatian Radio. It is the only one that supports us, but it has neither space nor a department dedicated exclusively to documentary radio, so our programmes are produced at the Drama Department of Croatian Radio. But I am aware that this fact is the result of a very simple fact, which is the gross income of the country in which I live and work. Radio documentary is a product that lacks a wider audience and as one of its authors, I simply must accept that I am paid as I am, just as other artists are, since that is determined by the state of Croatian economy at this moment and it is useless to compare myself to artists in some other countries.

#### **What are the future perspectives of documentary radio in your opinion?**

I think that it is largely a matter of education. I think that documentary radio will remain a living form that can give birth to a different type of stories and a different type of experience, and as long as that is needed, our production will be needed as well. That is to say, people will certainly feel the challenge to do something within the given form. As for the presentation, I have a feeling that there are very many things missing there in terms of organization and infrastructure, and perhaps we should start from there, whereby the education of people would be of foremost importance. Perhaps we should even push all other artistic production into the background, since there is a considerable archive of ready work that has remained practically invisible.

As for the question how many authors would be willing to abandon their artistic mission in order to do some administrative work, which might be much more useful and crucial for the society as a whole, well, that's another story... But radio programming as a minor genre is not alone in this situation, the same is true for the much more popular visual media. There is simply no visual culture that people should obtain through education. I think that, just as you learn how to play football with its tactics and strategies, or tennis with its need to observe the ball, you should be able to do the same with these artistic forms, you should just learn how to read them. Then we should also develop new distribution channels; for example, the drama programme should have its own website, where you should be able to hear those programmes when they are not on air, in a selection that would be at least roughly up to date. For that purpose, one could also use cell phones today. I would certainly love to see radio rentals, just as there are video rentals for films. Many things could also be done in the field of marketing: one should advertise radio and its forms, conquer

more space, become present at other radio stations, obtain better broadcasting hours, etc.

#### **Do you feel that, as a genre, radio documentary is suffering from a sort of anxiety disorder, or has difficulties in defining itself? Do you think that it has experienced a crisis at some point or that there is a crisis ahead of it?**

You see, the term *feature* was originally, in archaic English, used to describe a very small soundtrack, but it is no longer that, the term has been extended to include all sorts of other things. Today, *radio feature* means a mixture of small images of various sorts, be it music or a literary text or a commentary accompanying some event. I have a feeling that there was a clearer picture of *feature* or documentary radio before. In today's practice, at least the international pieces that I've had the opportunity of hearing, there are types of poetics and artistic approaches using very different forms in order to question all the petrified conceptions. Briefly, there are various solutions, from simple, linear, or narrative ones to journalist reports or conceptual pieces that speak of radio voyeurism, critically reflecting on the documentary approach.

I think that today it would be very problematic to sustain any hypotheses on the purity of art forms and to proclaim oneself the guardian of those forms, since that would mean thwarting creativity and imagination. That doesn't mean that one shouldn't know one's medium and the way it functions, or how one could use it in various ways. I think that each form has a clear idea or ideas as its source, with their own interior logic and their own evolution, which may with time result in noteworthy variations and experiments, which are a creative reaction to the initial premises. Thus, I also think that the recording principle that was termed *writing with microphone* and was characteristic of what we call the Zagreb school of feature should not be taken dogmatically. I find that approach rather similar to the attitude of the Russian avant-garde author Dziga Vertov, who had those theories of Cine-Eye, Cine-Engineer, and Kino-Pravda, where the result of combining the two elements of man and the camera, or in case of radio programming sound recordings from real life and human intervention, should be some sort of a Higher Truth. And that is a kind of general documentary textbook, ideologically speaking, something that has defined the direction for all later approaches to the documentary, while its theory came from and was formulated in the realm of film.

Personally, I have always considered radio documentary as a sort of genre in itself, just like thriller, comedy, drama, etc. I also think that, in a documentary, the reality is used as a sort of given material, but what you take out of that reality is purely subjective. It is precisely these relations between truth, reality, artistic approach,

and ethics that I find theoretically most interesting in the context of documentarism.

**Perhaps your work could be thematically divided into that which is critically involved in the society and that which is critically involved in art, since these are your two basic preoccupations. However, it seems to me that in both cases it is man, the human voice, and people's stories that remain in the focus of your attention?**

Yes, since my work was connected to visual arts at the time when I began working for the radio, in which I was attracted by the idea, or rather the subtext that was sustaining its structure, I tried to connect the concept, idea, and form on the one side with the medium of the sound and its specificities. In my early pieces, I was paying too much attention to the technicalities: how things will be recorded or what kind of sound I will get, and somehow I had the impression that I was always keeping my interlocutors at some distance. I wanted the microphone to record things as they were, rather than provoking a situation or asking a question. But when I did it for the first time, a totally new set of problems opened up before me, primarily concerning my attitude towards the person I was speaking with, the way I was directing the conversation, the things I wanted to hear, my expectations, the way I was influencing my interlocutor or letting him go. The problems came up later, while listening to the recorded material in post-production, when it was necessary to detach myself from the material and from the person I had been linked to for a while and who trusted me, which was necessary in order to achieve certain things. It was, so to say, a schizophrenic position, in which I had to learn how to detach myself, to keep a mental distance. Another moment that has been rather essential to me concerns ethics. By approaching a person and establishing a connection with him or her, I obviously want something from that person which is understood to be his or her personality, something priceless and exceptional, and I am getting it without offering any compensation. At least I have never been in the situation of having to pay for an interview, which is different from radio drama, in which you are paying the actors, since they must have their fee in order to pretend, to lie, to be something they're not, while those who are what they are remain unpaid. That still seems to me rather unfair. In that process, it is important to be frank with your interlocutors, to say openly what interests you, which sometimes requires certain coarseness. I am simply trying to be a good listener and I never understand myself as some sort of hunter that must catch something. That's why people never have the feeling that I have used or manipulated them, that I just wanted to obtain my material as soon as possible and go home. Finally, the greatest relief is when people tell you after the montage: "Did I really say that?", surprised that something has been extracted and noted down that they didn't even notice.

**I find it interesting that within such a marginalized medium you have decided to work on marginalized, socially engaged topics and the equally marginalized form of radio documentary.**

Well, I thought that these topics call for some attention. For example, I did the alcoholics because I was also linked privately to that topic, while other topics I wanted to do in order to explain certain things to myself. For example, the prisoners of Glina, the steel workers of Sisak, the homeless of Zagreb – all of them seemed to be typical of the times in which we live. But I don't like doing things that send off some general message; I prefer staying within that private sphere, which is, I think, far more difficult to achieve. When you start digging there and break that armour, you find out that there's all sort of sickness there, you realize how wrong it is to say that man is a simple being, in fact, you discover the whole complexity of human beings, what they are capable of doing and also forgiving to each other. Of course, sometimes it looks as if you had fallen into a wasp's nest, like for example when I began recording the homeless: that multitude and quantity of stories is suffocating, as if someone has put a great load on your back, these people are using you to ease their soul, like a fuse, somewhere in the back of their mind there's this idea that it could be of some use if their story reached the public. In this context, it was very interesting to hear the comment of a homeless person who told me: "It is playing games in the dark", meaning the radio programming, since he thought I should have come with the camera in order to record what's going on, not just with the microphone.

**Are there any radio artists that have influenced you, local or international?**

Certainly. For example, there's Gregory Whitehead, an American who has made fake documentaries. Then there are people that I have met, such as Jean Claude Kuner, who is working on linking the fictive and the documentary, and also Kari Hesthamar, a Norwegian with an exceptional feeling for narration. At the HRT, there are also some people who mean a lot to me, such as Ljubo Pauzin, the editor. And Miro Pijaca, who is still working as sound engineer and has a very good ear. Although, speaking of influences, they are not restricted to radio authors. There's also the impact of short film and documentary film authors. For example, I simply love Herzog and his TV documentaries, they are brilliant and fit very well into his film poetics. Then there's Errol Morris with his *The Thin Blue Line*, in which he managed, while working on a film plot and gathering the materials, to discover through the documentary form that a man accused of murder was innocent, after which he used the entire material he had collected at the second court trial. I think that you can do something like that once in a lifetime, and that crowns all

your creative work. I think that the point of art, in which I include both the documentary film and radio documentarism, is that certain things should not be repeated, because it is difficult or even impossible to repeat them.

**You are one of the organizers of Prix Marulić, a festival of radio documentary on the island of Hvar. What is the position of that festival in the global context, are you satisfied with its standing and how do you see its future development?**

Prix Marulić is a rather specific festival for several reasons. First of all, it is specific in that it is taking place in the open, rather than in enclosed halls as is usually the case abroad. Besides, it has the constant theme of "Revisiting Old Texts," whereby the year of 1894 has been taken as the crucial conceptual borderline for all contributions, since it marks the beginnings of radio broadcasting. Such a festival concept actually has no precedent on the international radio scene and that is what makes Prix Marulić recognizable in wider circles. On the other hand, it makes the production more difficult, since it presents many obstacles. But it also involves the challenge of adopting a creative attitude towards tradition and the interpretation of old texts. The participants are required to fulfil these few requirements and it is great when you realize that they are trying to reflect upon these "limitations" in a creative way, trying to satisfy both the conception and the demand for modernity. So the festival is only apparently avoiding the 20<sup>th</sup> century. As for the European festivals, and I will mention only the most significant ones, Prix Europe and Prix Italy have expanded their list of competition categories to include TV production, the Internet, and experimental forms of radio programming, while Prix Marulić still has only two categories: radio drama and radio documentary. Perhaps that should be its perspective of future development – linking with the television and expanding the categories, which will certainly attract more people and thus also more sponsors, although the costs will be higher. The festival has been on for twelve years in a row and has an international status, it is globally representative and acknowledged for its relevance, which means that the most powerful production houses of the world, such as BBC, ABC, RAI, ORF, CBC, and CNR, as well as those from Japan, Argentina, and elsewhere will be coming to Hvar again this year.

**What about the festival audience, at Prix Marulić and generally, abroad? Do you believe that it might be an opportunity for radio to gain more listeners?**

You see, even though the festival is taking place locally and is embedded in the local setting, the audiences coming to Prix Marulić are unfortunately strictly professional, which means that these people are wholly dedicated to radio programming, which creates the image

of radio people as some sort of rare species that is dying out, but nevertheless feels totally self-sufficient. But then again, I have observed that people who deal with these things abroad are also exclusive professionals, people who are really into radio programming. Perhaps the festivals of Prix Italy and Prix Europe do attract somewhat broader audiences, since they include the television, while people from Hvar rarely experience Prix Marulić as their festival. Perhaps it is a general symptom that is problematic with all festivals: they have this sort of alien approach, flying to some locality, stay there, last for five, ten, or fifteen days, and then fly away again, while that locality goes on with its life. As one-time annual events, festivals can only enlarge their audiences if they organize some additional activities and creative marketing. Another problem is that our festival is international, which means that people must really concentrate if they want to understand what's going on, since beside sound you should also focus on the text you are reading; I guess that is what makes it even more difficult to attract wider audiences. I think that it is otherwise one of the toughest problems with radio programming, I mean when you do something in your own language and then you find yourself in a situation of having to present it to a wider, multilingual auditorium. It is an interesting experience, of course, the reception of people who do not speak your language, but they access your work through an English translation, where you lose a lot. Languages like English, French, and German have their special status in that respect, since they are simply widely recognizable and you don't need the text, you can relax and hear more than someone who is suffering through the English translation.







foto: Tomislav Babić

# Tik-tak, tik-tak

Mario Kovač

Adaptacija kazališnog teksta za radio na primjeru drame Ivane Sajko *Žena-Bomba*

Eho što ga ostavlja radio mora biti glasnjiji od originalnog zvuka.  
(Jussi Parviainen)

Drama *Žena-bomba* Ivane Sajko pruža maštovitom i dovoljno hrabrom autoru čitav niz mogućih rukavaca uprizorenja koji se udaljavaju i odvajaju od matice njene osnovne priče. Možemo se koncentrirati na političku priču, na osobnu priču, na podsvjesni diskurs, na metapriču o samom pisanju, na "žensku" priču, na psihološko/sociološko/fenomenološki aspekt drame, na novinarsko istraživanje, na... Svaka od tih mogućnosti zahtjeva (ili nudi) drugačiji pristup i drugačije oblikovanje. Iz čitavog tog *melting pota* valja se odlučiti za one mogućnosti koje mogu slijediti djelo, ali ga istovremeno i razumjeti i osjetiti.

Kada je u pitanju adaptacija za radio, tada valja uzeti u obzir i njegove specifičnosti. Bez mogućnosti korištenja vizualnih, taktilnih, olfaktivnih, gustativnih i šestih pomagala (iako su ova posljednja diskutabilno upotrebljiva u mediju radija), osuđeni smo koncentrirati se na akustični segment. No, kada je jezik kojim je drama pisana bogat, višeslojan i zvučno raskošan kao jezik Ivane Sajko, zadaća adaptacije (iliti pretvorbe) postaje užitak.

Zvučni prostor koji sam trebao oživjeti pomoću glasova, zvukova, šumova, glazbe, tišina i metafora, morao je ovdje biti ispunjen krajnje apstraktnim (Bog, zbor anđela, crv, Mona Liza...), fiktivnim (žena samoubojica, političar, njegova ljubavnica...) i realnim likovima (sama autorica, njena majka, prijatelj/konkretna bića...). A najteže se bilo odlučiti za način uprizorenja naslovne uloge: prividno, žene koja će se na kraju komada raznijeti bombom te sa sobom u smrt povesti i svoje političke neprijatelje. Tri različita aspekta njene ličnosti (apstraktni/fiktivni/realni) odlučio sam tako uprizoriti na tri različita načina.

Apstraktni dio se iščitava kao svojevrsni tok misli žene-bombe koji ima jasan cilj od kojega ne odstupa usprkos sumnjama. Pisan je u stihu čija ritmičnost i dinamika podsjećaju na otkucavanje bombe, a njegova hladnoća i fiksacija na konačni cilj, samouništenje, slično je kao s računalom HAL 9000 iz romana A.C.Clarkea *2001: Odiseja u svemiru*.

*Tik tak, tik tak, tik tak, tik tak*

*Ovo je moja prva i posljednja bomba*

*tik tak, tik tak...*

Također, želio sam naglasiti kako je koncept žene samoubojice u arapskom svijetu pravilo izniklo iz iznimno patrijarhalnog društvenog sustava. Naime, ženama koje su iz bilo kojeg razloga osramočene u svojoj životnoj sredini (pod ovaj opis podjednako ulaze silovane žene, one koje su napravile preljub i one koje su stupile u seksualne odnose prije braka, kao i one koje su samo osumnjičene za nešto od ranije navedenog), samoubojstvo u političke svrhe se nudi kao najbolje sredstvo pranja ljage sa časti vlastite obitelji. Kako je riječ o čestoj pojavi, odlučio sam se da taj dio njene ličnosti ne izvodi jedna glumica već da "bombastične" stihove izgovara ženski zbor. Multiplikacijom više ženskih glasova dobio sam i traženu glasovnu snagu koja dočarava mnoštvo i višedimenzionalnost zvučne prezentacije koja se, varijacijom uporabe više različitih ženskih glasova, može čitati na više nivoa interpretacije.

Fiktivni aspekt istog lika bi u nečijoj drugoj drami bio nazvan "pripovjedačicom", no autorica je odbija označiti na tako banalan način. Ona joj u usta stavlja podatke sakupljene istraživanjem, intervjuima, razgovorima, e-mail korespondencijom i kopanjem po starim novinskim člancima, Internetu ili knjigama. Ona nas uvodi u priču glavne antijunakinje, provodi kroz priču te, konačno, izvodi iz nje. Njeni monološki iskazi su okosnica cijelog komada i čitavo vrijeme posjeduju pojačani dramski naboj te sam odlučio da njih izvodi glumica koja ima bogato iskustvo rada na radio dramama (Jelena Miholjević) te je u stanju glasovno dočarati filigranske nijanse atmosfere koju sam želio stvoriti.

Takozvani "realni" aspekt lika čine dokumentaristički zapisi same autorice u kojima je bilježila svoja vlastita emotivna stanja i promišljanja koja su je opsjedala dok je pisala komad. Ispovijesti o odbijenim dramskim tekstovima, nelagodnom pisanju pored Lago di Como podno snježnih vrhunaca Alpi, pismena korespondencija te "igra istine" s majkom i prijateljima dijelovi su tog *puzzlea* koji je autentično i "nedotjerano, neušminkano" mogla izvesti jedino sama Ivana. Na moju sreću, pristala je na to, pa je taj "dokumentaristički" dio nadopunio radio dramu.

Boga i Crva sumnje glasom je dočarao Vojin Perić, pasionirani slušatelj radio drama i izvrstan glumac. Tiradu njegovih osuda glavne junakinje i njenih težnji, ali istovremeno i svih žena svjesno sam postavio konstantnim nenametljivim, ali sveprisutnim tonom na frekvenciji od 10 kHz – tonom koji, navodno, ako mu je slušatelj dovoljno dugo izložen, izaziva pomicanje unutarnjih organa te jaku neugodu. Osim toga, u suradnji s kompozitorom Hrvojem Nikšićem, odabrao sam još čitav niz drugih



šumova i zvukova na raznim izrazito visokim i niskim frekvencijama od kojih mnoge prosječno ljudsko uho i ne može svjesno registrirati. No, izvan te gornje i donje granice čujnosti nalazi se ogroman spektar mogućih zvukova koje izbjegavamo koristiti a koji svejedno utječu na slušateljevo raspoloženje i na kemijske procese u njegovom tijelu. Zvučni prostor oko nas je praktički neograničen, no kao da smo se sebično odlučili na limitirani raspon koji čuju samo naše uši, tipično samodopadno zaboravljajući da postoje druga bića i drugi aspekti nas samih koji djeluju na svijet oko nas možda i izravnije od onoga što nam se čini utjecajnim.

Zahvaljujući ton-majstoru Miri Pjaci, na korištenje sam dobio i čitav niz dokumentarističkih radio zapisa od kojih sam mnoge upotrijebio u montaži. Osim onih uobičajenih koji su poslužili za stvaranje atmosfere i dočaravanje mjesta radnje (buka ceste, žamor gomile, eksplozije...) što je uobičajen postupak u stvaranju radio drame, naletio sam i na jedan dokument koji me zaintrigirao. To je bila autentična snimka poroda nekog djeteta sredinom sedamdesetih. Sniman starom, dobrom Nagrom koja se, kao i svi ostali analogni uređaji za snimanje i reprodukciju zvuka već davno ne koristi niti na jednoj radio postaji, ovaj snimak je posjedovao stanovitu "sirovu" kvalitetu zvuka koja mi je (i još uvijek to čini) naježila kožu. Osjećaj da se skoro nalazite u toj prostoriji gdje se rađa čudo života je bio fantastičan, a to je najbolje opisao Hrvoje Nikšić rekavši da se "mogu čuti zidne i podne pločice sobe za rađanje". I zaista, kada sam taj snimak uvrstio u radio dramu nakon Ivanine ispovijesti o traumama njene majke vezanima uz njeno rođenje, rijetko koji slušatelj s kojim sam razgovarao o tome također nije imao neobičan osjećaj "voajerstva" i neugode što je bio "prisiljen" na takav način slušati nečiju intimu.

Strukturalistička definicija radio drame bi glasila: "Materijal radio drame je sve što je čujno kao i negacija tog čujnog, sve proizvedeno tehničkim sredstvima radija". U drami *Žena bomba* Ivane Sajko zadatak nam je (meni i ostatku autorsko/izvođačkog tima) bio izvući na površinu i one čujne, ali i one nečujne aspekte njenog djela. Podjednaku važnost dobile su njene riječi kao i ono nenapisano, ono nečujeno. Smatram da samo uistinu snažna umjetnička djela posjeduju to svojstvo da se unutar njih iščitavaju tišine koje nešto znače. Upravo zato mi se čini da radio kao medij posjeduje tu kvalitetu da nenametljivo osigura potrebnu količinu autentičnosti, nenametljivosti i "sporosti" koja je potrebna za tako nešto. Postoji metafora koja kaže da je svako od nas antena koja prima podatke koji se šire "eterom" oko nas, no treba naglasiti da osoba uistinu mora biti pažljiva, osjetljiva i fleksibilna ako želi čuti/osjetiti i one informacije koje ne žele biti nametljive, bombastične i koje ne žele vrištati s naslovnica. Drama Ivane Sajko je upravo takva suptilna "informacija" i nadam se da je u nas bilo dovoljno suptilnosti i suzdržanosti da je ne kontaminiramo svojom "vizijom".

#### Ivana Sajko *Žena-Bomba*

##### Autorski tim

Ton majstor / montaža zvuka: Miro Pjaca

Kompozitor: Hrvoje Nikšić

Urednik emisije "Radio igra": Hrvoje Ivanković

Redatelj: Mario Kovač

##### Podjela

Žena bomba: Jelena Miholjević / Ivana Sajko

Zbor žena bombi: Ana Franjić, Maja Kovač, Zrinka Kušević

Bog, crv: Vojin Perić

Zbor anđela / prijatelji i poznanici: Dora Lipovčan, Bruno Tomašić - Orfej, Dino Škare - Tremens, Nikša Marinović, Dean Krivačić, Mirjana Blažević, Hrvoje Nikšić, Mario Kovač, Marijan Mihaldinec, Silva Hukman.

Prvi put emitirano u ožujku 2004. godine.

# Tick-tack tick-tack

Mario Kovač

On the adaptation of Ivana Sajko's play *Woman-bomb* for the radio.

Translated from Croatian by Ivana Ivković

The echo left behind by radio should be louder than the original sound.  
(Jussi Parviainen)

*Woman-bomb*, the play by Ivana Sajko, offers an author imaginative and brave enough an entire array of possible staging armlets that branch out and separate from the main story. One could focus on the political narrative, the personal story, the subconscious discourse, the metastory on writing itself, on the “feminine” tale, the psychological/sociological/phenomenological aspects of the work, the research of news coverage, the... And each of those options demands (or offers) a different approach and materialization. One must pull out of this melting pot those possibilities that follow after the work, but must also understand and feel it.

When adapting a work for the radio, its specificities must be taken into consideration. Without the use of visual, tactile, olfactory, gustative and sixth senses (although the use of the latter in the radio medium could be disputed), we are destined to focus on the acoustic. But, when the language the work is written in is as rich, multilayered and acoustically opulent as that of Ivana Sajko, the task of the adaptation becomes pure delight.

The sonic space I was to enliven by use of voices, noises, music, silence and metaphor, had to be loaded with the supremely abstract (God, a choir of angels, a Worm, Mona Lisa...), the fictive (the woman suicide bomber, the politician, his mistress...) and the real characters (the author herself, her mother, friends/concrete beings...). The hardest choice to make was how to stage the leading role: the woman who will by the end of the play blow herself up with a bomb, taking with her her political enemies. I decided to stage the three aspects of her personality (the abstract/the fictive/the real) in three different ways.

The abstract element reads as a kind of stream of consciousness of the Woman-bomb, who has a clear goal, one she won't stray from even if shaken with doubts. Written in verse whose rhythm and dynamic is reminiscent of the ticking of a clock, the work's frigidness and fixation on the final goal, self-destruction, is akin to that of the computer HAL in A.C. Clarke's *2001: A Space Odyssey*.

*tick-tack tick-tack tick-tack tick-tack*  
*this is my first and last bomb*  
*tick-tack tick-tack...\**

\* Ivana Sajko's "Woman-bomb" translated from the Croatian by Tomislav Brlek (translator's note).

I was also determined to emphasize that the concept of a female suicide bomber in the Arab world stems from an exceptionally patriarchal social order. Women who have for any reason been shamed in their community (and this description stands equally for those who were raped, who committed adultery, who had sexual relations before marriage, but also those who are only accused of those transgressions) may opt for suicide driven by political objectives as the best way of salvaging her family's honor. As this occurs frequently, my choice was to have that aspect of her personality, the “bombastic” verse, performed by a women's choir. With the multiplication, I attained the required vocal force to depict the multitude and multidimensionality of the audio presentation that, by varying the use of several different female voices, could be read through several layers of interpretation.

The fictive aspect of the same character would in someone else's play be termed a “narrator”, but the author refused such banal demarcation as she stuffs her mouth with data collected through research, interviews, conversations, e-mail correspondence and digging through old newspaper articles, the Internet or books. She leads us into the main anti-heroine's storyline, walks us through the story, and, finally, guides us out of it. Her monologue statements are the backbone of the play and continuously hold an elevated dramatic tension; for this reason I chose an actress who has abundant experience in radio-play work (Jelena Miholjević), and is thus able to vocally express the subtle nuances of the atmosphere I was looking to create.

The so-called “real” aspects of the character consist of the author's documentary transcripts noting her own emotional states and thoughts that obsessed her as she wrote the play. Confessions of plays rejected, the unease of writing at Lago di Como, below the snowy Alpine peaks, the recorded correspondence of a “game of truth” she played with her mother and friends – are all pieces of the puzzle, one that could only be performed in an authentic and “ungroomed” way by Ivana herself. I was lucky she accepted the invitation, as this “documentary” segment supplemented the radio play.

A passionate listener of radio plays and an excellent actor, Vojin Perić enacted God and the Worm with his voice. I used a constantly present but unobtrusive tone at a frequency of 10 kHz – a tone that allegedly can cause a shifting of the inner organs and strong discomfort of a listener exposed to it for a longer interval – to underlie the tirade of his condemnation of the main character and her aspirations, but also condemnation of all women. In collaboration with the composer Hrvoje Nikšić, I chose an assortment of other noises and sounds at various extremely high and low frequencies, many of them inaudible, unregistered by the normal range of human hearing. Beyond those upper

and lower limits of human hearing lies a wide spectrum of attainable sounds we avoid using, sounds that nevertheless impact the listener's mood and chemical processes of his or her body. The aural space surrounding us is practically limitless, but it is as if we have selfishly decided to limit ourselves to the range our ears can pick up, typically and smugly forgetting the existence of other beings and other aspects of ourselves, ones that may impact the world around us perhaps even more directly than what we deem of influence.

Thanks to Miro Pjaca, our sound technician, I obtained use of many documentary radio recordings I later used in editing. Besides the usual sounds used to create atmosphere and convey the location of the action (the noise of a road, the hum of a crowd, an explosion...), as is common in recording radio plays, I came upon a document that intrigued me. It was an authentic recording of a birth of an anonymous child from the seventies. Recorded on the old, trusty Nagra that shares the destiny of all other analogue recording and reproduction equipment and is no longer used at any radio station, this recording possessed a certain "raw" quality of sound that made my skin crawl (and it still does). The feeling as if you are standing in that very room where the miracle of life is being born was fantastic. It was best described by Hrvoje Nikšić who said, "You can hear the floor and wall tiles of the birthing room". And really, when I included this recording into the radio play after Ivana's account of her mother's trauma of giving birth to her, only rare listeners whom I spoke to did not talk about the strange feeling of "voyeurism" and discomfort at being "forced" to intrude into someone's intimacy in this way.

The structuralist definition for a radio play states that "the material of a radio play is all audible and the negation of that audible, all produced by technical means of the radio medium". Our intention (mine and that of the others in the authors'/performers' team) in the radio play *Woman-bomb* by Ivana Sajko was to extract to the surface both the audible and inaudible aspects of her work. It is my belief that only the truly strong artistic works possess the quality of legible silences pregnant with meaning. It is because of this that I feel that radio as a medium possesses a feature of securing the necessary level of authenticity, non-imposing and "slowness". There is a metaphor that every one of us is an antenna receiving information distributed in the "ether" surrounding us, but it is important to stress that one must be truly attentive, sensitive and flexible to hear/feel that information which does not wish to be imposing, bombastic, that does not scream from the front pages. The play by Ivana Sajko is just this subtle "information" and I hope we had the finesse and restraint not to contaminate it with our "vision".

#### **Ivana Sajko *Woman-bomb***

##### **Artistic team**

Sound technician / Sound editing: Miro Pjaca

Composer: Hrvoje Nikšić

Editor of the broadcast "Radio Play": Hrvoje Ivanković

Director: Mario Kovač

##### **Cast**

Woman bomb: Jelena Miholjević / Ivana Sajko

The choir of woman bombs: Ana Franjić, Maja Kovač, Zrinka Kušević

God, Worm: Vojin Perić

Choir of angels / Friends and acquaintances: Dora Lipovčan, Bruno Tomašić . Orfej, Dino Škare . Tremens, Nikša Marinović, Dean Krivačić, Mirjana Blažević, Hrvoje Nikšić, Mario Kovač, Marijan Mihaldinec, Silva Hukman.

Originally broadcast in March 2004.

**Martin Breindl** je medijski umjetnik. Zajedno sa Andreom Sodomkom, Norbertom Mathom i Augustom Blackom suosnivač je alien productions, suradničke mreže umjetnika u polju novih tehnologija i medija. Radovi Martina Breindla uključuju medijske performanse, instalacije, net.art, radove za radio, sound art, video i likovne radove. Živi i radi u Beču, Austriji.

alien productions: <http://alien.mur.at/>

**Martin Breindl** is a media artist, founder of alien productions (in collaboration with Andrea Sodomka, Norbert Math and August Black) as an artists network for works in new technology and media. Works in the fields of media-performance, installation, net.art, radio art, sound art, video art and visual arts. He lives and works in Vienna, Austria. alien productions: <http://alien.mur.at/>

**Frances Dyson** živi i radi u San Franciscu. Drži predavanja iz područja filma, novih medija, umjetnosti zvuka i tehnološke kulture na studiju tehnološke kulture na University of California at Davis, gdje je i suradnica na nizu istraživačkih projekata koji se bave zvukom, novim medijima i digitalnom humanistikom, te članica uredništva časopisa C-theory. Zaklada za umjetnost, znanost i tehnologiju Daniel Langlois nedavno je objavila njezin web projekt *And then it was Now*. Recentne tekstove je objavila u izdanjima: Frakcija (Zagreb, 2006.), Kroker/Kroker (ur.) *The Critical Digital Studies Reader* (UoTP, u pripremi), Convergence (London: Sage, 2005.), te *Catherine Richards Excitable Tissues* (Ottawa Art Gallery, 2004.). Upravo sa Douglasom Kahnom zajednički uređuje zbornik *The Sonic - a reader in arts and ideas, in Documents of Contemporary Art* (Whitechapel i MIT Press), te priprema knjigu *Sounding New Media: Rhetorics of Immersion in the Arts and Culture* (University of California Press). Izlagala je medijske radove u SAD-u, Kanadi, Japanu i Australiji, a više od deset godina suradnica je australskog umjetničkog audio programa *The Listening Room* (Australian Broadcasting Corporation).

**Frances Dyson**, currently living in San Francisco, Frances Dyson (Ph.D), is an Associate Professor in Technocultural Studies, University of California, Davis, where she teaches film, new media, audio art and technocultural theory, and is a member of various research projects centered on sound, new media, and digital humanities, including the editorial board of C-theory. Her web based project *And then it was Now* was recently published by the Daniel Langlois Foundation for Art, Science and Technology, Montreal (<http://www.fondation-langlois.org>) and recent writing can be found in Frakcija, special issue on Rhetoric, (Zagreb, 2006) Kroker/Kroker (eds.) *The Critical Digital Studies Reader* (UoTP, forthcoming); Convergence: Winter, 2005 (London: Sage), and *Catherine Richards Excitable Tissues* (Ottawa Art Gallery) 2004. Currently Dyson is co-editing, with Douglas Kahn, *The Sonic - a reader in arts and ideas, in Documents of Contemporary Art*, (Whitechapel and MIT Press). Her book *Sounding New Media: Rhetorics of Immersion in the Arts and Culture* – is forthcoming with the University of California Press. As a media artist Dyson has exhibited audio and installation/performance works in the US, Canada, Japan and Australia, and for over a decade has been a regular contributor to Australia's premier audio arts program, *The Listening Room* (Australian Broadcasting Corporation).

**Rubén Gallo** je nagrađivani autor i znanstvenik. Objavio je *Mexican Modernity: the Avant-Garde and the Technological Revolution* (MIT Press, 2005.), esej o strojevima i kulturi modernizma u Meksiku 20. stoljeća, te dvije knjige o urbanoj umjetnosti i vizualnoj kulturi Meksika: *New Tendencies in Mexican Art* (2004.), *The Mexico City Reader* (2004.). Trenutno priprema novu knjigu *Freud in Mexico: The Neuroses of Modernity*. Predaje na Sveučilištu Princeton, živi i radi u New Yorku.

**Rubén Gallo** is an award-winning writer and scholar. He is the author of *Mexican Modernity: the Avant-Garde and the Technological Revolution* (MIT Press, 2005), an essay about machines and modern culture in early twentieth century Mexico. He has also published two books about Mexico City's urban art and visual culture: *New Tendencies in Mexican Art* (2004) and *The Mexico City Reader* (2004). He is currently at work on a new book: *Freud in Mexico: The Neuroses of Modernity*. He teaches at Princeton University and lives in New York City.

**Dr. Douglas Kahn** predaje na University of California at Davis. Autor je knjiga i eseja o povijesti zvuka u umjetnosti, medijskoj umjetnosti i eksperimentalnoj glazbi: *Noise, Water, Meat: A History of Sound in the Arts* (MIT Press, 1999.), *Wireless Imagination: Sound, Radio and the Avant-garde* (MIT Press, 1992.), *The Source Book: Music of the Avant Garde, 1966-1972* (University of California Press, u pripremi), *Arts of the Spectrum: The Nature of Electromagnetism* (University of California Press, u

pripremi), *Mainframe Experimentalism: Early Computing and Experimental Aesthetics*, uredio sa Hannom Higgins (u pripremi). Urednik je časopisa Senses and Society (Berg) i nove biblioteke izdavača University of California Press. Živi u San Franciscu, njegov web site je: [www.douglaskahn.com](http://www.douglaskahn.com)

**Dr. Douglas Kahn** is a professor at University of California at Davis. He writes on the history and theory of sound in the arts, media arts, and experimental music. Books include *Noise, Water, Meat: A History of Sound in the Arts* (MIT Press, 1999); *Wireless Imagination: Sound, Radio and the Avant-garde* (MIT Press, 1992); *The Source Book: Music of the Avant Garde, 1966-1972* (University of California Press, forthcoming), *Arts of the Spectrum: The Nature of Electromagnetism* (University of California Press, forthcoming); and *Mainframe Experimentalism: Early Computing and Experimental Aesthetics*, edited with Hannah Higgins (forthcoming). He is an editor of the journal Senses and Society (Berg) and a new book series from University of California Press. He lives in San Francisco and maintains the website [www.douglaskahn.com](http://www.douglaskahn.com)

**Nikica Klobučar** (Zagreb). Diplomirao je filozofiju i povijest umjetnosti na Filozofskom fakultetu u Zagrebu. Od 2003. radi za Dramski program Hrvatskoga radija dokumentarne radio drame i piše tekstove iz područja vizualne umjetnosti. Godine 2007. primio je nagradu Ake Blomstrom EBU-a (European Broadcasting Union) za feature *I'll Have the Blueberry Drink*. Izlagao je u Zagrebu, Rijeci, Momjanu, Novom Mestu i Beogradu. Od 2004. radi dokumentarne radio drame – selekcija: *Hodočašće, Tiha mala jeko, Hoćeš li me zaboraviti?, Orijentiram se po zvuku, Na kraju puta, Ivan Kožarić: Ja sam spor ali nedostižan, Ja ću borovnicu, Očevi na službenom putu, LEON, Nisam kriv*.

**Nikica Klobučar** (Zagreb). Graduated philosophy and art history at the Faculty of Philosophy in Zagreb. He has contributed to Croatian Radio regularly since 2003, producing radio dramas and publishing texts about visual art. In 2007 he received the EBU's (European Broadcasting Union) Ake Blomstrom Award for the feature *I'll Have the Blueberry Drink*. He has exhibited in Zagreb, Rijeka, Novo Mesto, Momjan and Belgrade. He has been making features since 2004 - a selection: *Pilgrimage, Silent Little Echo, Will You Forget Me?, I Orient Myself by Sound, At the End of the Journey, Ivan Kožarić: I am Slow but I am Beyond Reach, I'll Have the Blueberry Drink, When Fathers Were Away on Business, LEON, Not Guilty*.

**Mario Kovač** rođen je 1975. u Zagrebu. Diplomirao je na odsjeku za Kazališnu režiju i radiofoniju zagrebačke Akademije dramske umjetnosti 2001. godine. Trenutno je student druge godine postdiplomskog doktorskog studija na Filozofskom Fakultetu gdje, pod mentorstvom Sibile Petlevski, radi na doktoratu "Metodologija kazališnog rada sa slijepim i slabovidnim osobama". Za 3. program Hrvatskog Radija je režirao desetak radio drama, a za režiju teksta *Žena bomba* Ivane Sajko dobio je Nagradu Hrvatskog Glumišta 2004. godine.

**Mario Kovač** (Zagreb) has a degree in Theater Directing and Radiophony from Zagreb's Academy of Drama Art (2001). He is currently in the second year of his postgraduate Ph.D programme at the Faculty of Humanities, University of Zagreb, preparing a thesis on on "Methodology of working in the theater with blind and visually impaired persons" under the mentorship of Sibila Petlevski. He has directed ten radio plays for the 3rd programme of Croatian Radio and has been awarded the Award of Croatian Association of Dramatic Artists in 2004 for his directing of Ivana Sajko's *Woman-bomb*.

**Ray Lee** je umjetnik, skladatelj i predavač. Tijekom proteklih 20 godina radio je djela koja uključuju performans, instalacije, kompozicije i fotografiju. Kroz rad propituje svoju fascinaciju skrivenim svijetom elektromagnetskog zračenja i posebice zvuka kao načina za dokazivanje nevidljivih fenomena. Zanima ga način na koji znanost i filozofija predstavljaju univerzum, a njegov rad propituje pravovjerja koja se pojavljuju i nestaju, ovisno od trenutačnim trendovima. Stvara rotirajuće, vrtložaste i njišuće zvučne instalacije/performance koji istražuju "krugove etera", nevidljive sile koje nas okružuju. Svoj je rad predstavio u Austriji, Francuskoj, Italiji, Nizozemskoj, Njemačkoj, Rumunjskoj, Slovačkoj, Švicarskoj i Ujedinjenom Kraljevstvu, a slijede projekti u Španjolskoj, SAD-u, Kanadi, Novom Zelandu i Australiji. Predavač je suvremene umjetnosti i glazbe na Sveučilištu Oxford Brookes.

**Ray Lee** is an artist, composer, performer and lecturer. Over the past twenty years he has made work that includes performance, installation, composition, and photography. Ray Lee's work investigates his fascination with the hidden world of electromagnetic radiation and in particular how

sound can be used as evidence of invisible phenomena. He is interested in the way that science and philosophy represent the universe and his work questions the orthodoxies that emerge and submerge according to the currently fashionable trends. He creates spinning, whirling and pendulous sound installations/performances that explore "circles of ether", the invisible forces that surround us. He has presented his work in Austria, France, Germany, Holland, Italy, Romania, Slovakia, Switzerland, the UK, with forthcoming shows in Spain, USA, Canada, New Zealand and Australia. He lectures in contemporary arts and music at Oxford Brookes University.

**LIGNA** je umjetnička skupina koju su 1995. osnovali medijski teoretičari i radijski aktivisti Ole Frahm, Michael Hüners i Torsten Michaelsen. Upoznali su se radeći za Freien Sender Kombinat (FSK), neprofitni lokalni radio projekt u Hamburgu.

**LIGNA** was founded in 1995 by media theorists and radio artists Ole Frahm, Michael Hüners and Torsten Michaelsen. The trio work for the Freien Sender Kombinat (FSK), a non-profit local radio project in Hamburg.

**Christine Standfest** je izvođačica, autorica i dramaturginja. Studira književnost, lingvistiku, rodne i kulturalne studije u Berlinu i na University of Lancashire. Uz politički aktivizam, dramaturški i prevoditeljski rad, Standfest drži predavanja na nekoliko sveučilišta. Od 1997. je članica skupine theatercombinat (radovi: *fatzer, massakermykene, sieben, anatomie sade/wittgenstein, madcc psukb, schlafgegen düsseldorf, mauser, firma raumforschung, où est donc le tableau, palais donaustadt, recherche, performance tragödienproduzenten*). U suradnji sa C. Bosse, M. Keim i D. Uhlich uredila je *anatomie sade/wittgenstein - eine choreographische theaterarbeit* u 3 architekturen (Triton Verlag, Beč, 2004.).

**Christine Standfest** is a performer, author and dramaturg. Studies of literature, linguistic, gender and cultural studies in Berlin and at the University of Lancashire. After and next to political activism, dramaturgy and working as translator, Standfest has been giving lectures and has been teaching at different Universities. Since 1997 member of theatercombinat (works like *fatzer, massakermykene, sieben, anatomie sade/wittgenstein, madcc psukb, schlafgegen düsseldorf, mauser, firma raumforschung, où est donc le tableau, palais donaustadt, recherche and performance tragödienproduzenten*). Amongst others, Standfest published *anatomie sade/wittgenstein - eine choreographische theaterarbeit* in 3 architekturen (Triton Verlag, Vienna, 2004) in collaboration with C. Bosse, M. Keim und D. Uhlich.

**Louise K Wilson** je likovna umjetnica čiji radovi uključuju instalacije, zvučne i video radove. Njezin rad se bavi istraživanjem perceptualnih i kulturoloških aspekata znanosti i tehnologije. Sudjelovala je u nizu programa umjetničkih rezidencija i natječaja, te izlagala u Sjevernoj Americi i Evropi. Objavila je interview sa Paulom Viriliom (C-theory, 1994.), esej u *Private Views: Artists Working Today* (Serpents Tail, 2004.), te *artist pages* za *Zero Gravity - A Cultural Users Guide* (Arts Catalyst, Cornerhouse books 2005.).

**Louise K Wilson** is a visual artist who makes installations, sound works and videos. Her work explores perceptual and cultural aspects of science and technology. She has undertaken many artist residencies and commissions and exhibited widely in North America and Europe. Her published writing includes an interview with Paul Virilio (C-theory, 1994), a commissioned essay for *Private Views: Artists Working Today* (Serpents Tail, 2004) and artist pages for *Zero Gravity - A Cultural Users Guide* (Arts Catalyst, Cornerhouse books 2005).

**Allen S. Weiss** je objavio četrdesetak knjiga, uključujući: *Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia; Feast and Folly: Cuisine, Intoxication, and the Poetics of the Sublime; The Wind and the Source: In the Shadow of Mont Ventoux*, te *Varieties of Audio Mimesis: Musical Evocations of Landscape*. Predaje na odsjecima Performance Studies i Cinema Studies na New York University.

**Allen S. Weiss** has published over three dozen books, including *Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia; Feast and Folly: Cuisine, Intoxication, and the Poetics of the Sublime; The Wind and the Source: In the Shadow of Mont Ventoux*, and *Varieties of Audio Mimesis: Musical Evocations of Landscape*. He teaches in the departments of Performance Studies and Cinema Studies at New York University.



# frakcija

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